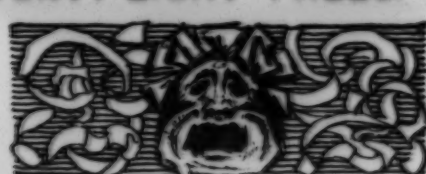


TWENTY-EIGHT PAGES.



THE NEW YORK



# DRAMATIC MIRROR

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PRICE, TEN CENTS.

Some of the PRINCIPAL MEMBERS OF JAS. R. WAITE'S ROAD COMPANIES.

Names visible in the collage include: Vincent Irolli, Richard Geiger, Marquerite Cusack, Florence Lytle, M. C. Bradley, Lee, Wood, Ed. F., T. Quinn, M. J. Brown, Moll & McNeil, Henriette St. Felix, and others.



## MIRROR INTERVIEWS.



From photo. by Falk.

Louis James.

Louis James, though a tragedian by profession, is anything but tragic in real life. He dearly loves a joke, and was formerly somewhat given to gazing on the stage, but he has sworn off from all that sort of thing. Now-a-days he never swerves from the "legitimate" text, although he is prone even to-day to introduce some unexpected stage business now and then.

Mr. James is a remarkably versatile actor, and is equally at home in comedy and tragedy. Lately he has devoted himself exclusively to tragedy, for which he seems to possess every requisite qualification, being endowed with a rich sonorous voice, a fine stage presence, and histrionic ability of a high order.

We'll now proceed to the interview.

"Not being a woman, would you mind telling me your age?"

"Why, certainly! That's a matter of public record. I'm a born sucker, having made my first mundane appearance in the State of Illinois on Oct. 3, 1842. My immediate birthplace was Tremont."

"Do you come of a theatrical family?"

"No; acting with me was simply the result of bad habits that I fell into as a boy. When eight or nine years old I used to strut around in a white sheet with a black string tied around my waist. The string served as a belt from which I would yank an awe-inspiring bit of steel which served as a dagger. I imagined myself all sorts of things: heroes of the Greek and Roman persuasion. Thrusting my dagger into imaginary foes was my forte."

"When did you make your professional debut?"

"In January, 1864, after retiring from the army in which I served two years, first as sergeant of the Sixteenth New York Artillery in the Army of the Potomac and afterwards in the Department of Tennessee. My debut occurred at Louisville, Ky., where I played in the Macaulay Theatre stock company for a season. My initial role was that of a peasant in Rachel the Reaper. I had just one line to speak, namely 'I thank you, sir!' I suppose it would be in order to say it was the most grateful part I ever acted, but I won't. It was in Louisville that season that I first made the acquaintance of Lawrence Barrett. We formed a friendship there that continued for many years. Mr. Barrett, being a prominent star, had the power to push a young actor forward if he chose. He took a fancy to me and cast me for Mathew Leigh in Rosedale, the first long part with which I was entrusted. I remember that my being given that role caused considerable jealousy among some of my associates in the company. It was also through Mr. Barrett's influence that I became a member of the Arch Street Theatre in Philadelphia the following season. I remained there for six years, and I consider it my histrionic alma mater. I may say that I am indebted for all I know about acting to Mrs. John Drew, who is one of the best comedienne I have ever seen, and a splendid stage manager as well. She is not only a charming woman but a mistress of her art in every sense of the term. At that time the two great stock companies in this country were Wallack's and the Arch Street Theatre. So I was exceedingly fortunate to become a member of one of them at the outset of my career."

"Do you consider a stock company training essential?"

"I don't know whether it is absolutely essential, but I think I should not have done as well without it. A young actor must get a training of some sort. You can learn how to read and write without going to school, and afterward educate yourself, but the chap with a collegiate training has generally an advantage over the chap who is self-taught and has to grope for knowledge in a roundabout way. Now, I'm not altogether in favor of schools of acting, but there seems to be no other dramatic curriculum for young people at present. They teach a good deal of nonsense in regard to Delsartian poses that is apt to hamper a young actor or a young actress during their first professional engagements. These embryo Thespians have to unlearn a good deal that is taught them, but, on the other hand, they are taught many things in regard to the technique of acting that are very useful. The dramatic schools certainly have a tendency to smooth the way for stage aspirants that come from good families, and who would probably sink by the wayside if they had to work their way up from the variety stage or make a start in a thinking part in some low class production. But there's one thing that no dramatic school on earth can teach, and that's *feu sacré*. I have a young actress in my company this season, Alma Kruger, who is gifted with this power. Her act-

ing is wonderfully intuitive and magnetic, and I think I've found a treasure. See if I'm not right."

"Did you make any hits while at the Arch?"

"Well, I seemed to make a favorable impression in a number of parts, especially as George D'Alroy in Caste, as Joseph Surface in the School for Scandal, and as Edgar of Ravenswood in the Bride of Lammermoor."

"Where did you play after leaving the Arch?"

"I was engaged in 1871 by Augustin Daly for the old Fifth Avenue Theatre, which stood on the site of the present Hoyt's Theatre. It was during that engagement that Mr. Daly produced Divorce, which ran for 210 performances. The cast contained Fanny Davenport, Clara Morris, Mrs. Gilbert, Fanny Morant, William Davidge, Daniel Harkins, James Lewis, and W. J. Le Moyne. I played the part of Captain Lynde. I remained for four seasons at Daly's. I was in the cast when Mr. Daly brought out his version of Yorick. Charles Fisher played Shakespeare. Frank Hardenbergh appeared as Walter, and Sarah Jewett appeared as Alice. The piece proved an artistic success, but it was too sombre to draw well. In the revival of The School for Scandal I recall that Mr. Daly complimented me on my personation of Joseph Surface. I believe he never complimented and reprimanded me but once. I've told you of the compliment. The reprimand occurred at a rehearsal of Love's Labor's Lost. Just after making an exit, and imagining that I was out of sight in more senses than one, I cut a pigeon-wing, when to my utter astonishment Mr. Daly, who was directing the rehearsal from an orchestra seat, requested that I return upon the stage, and there, before the whole company, he asked me whether I was going to cut that pigeon-wing at night. Thinking that he might possibly be joking, something he never indulged in at rehearsal, I told him that I hadn't made up my mind whether I would or not. The reprimand consisted in a five-dollar fine, and ever after that I cut pigeon-wings out of my parts."

"Didn't you play Bill Sykes at Daly's?"

"Yes, I was the Bill Sykes in the Daly cast which included Charles Fisher as Fagan, Fanny Davenport as Nancy, James Lewis as the Artful Dodger, Mrs. Gilbert as Mrs. Bumble and William Davidge as Mr. Bumble. A great deal was written about its production, and it caused considerable talk at the time. It was considered an unusual thing for a company that had been principally identified with modern society plays to be so thoroughly at home in a strong melodrama."

"Where did you act after leaving Daly's?"

"From Daly's I went to Baldwin's Theatre in San Francisco. That was the season of 1875-1876. The company at the Baldwin included James O'Neill, William H. Crane, James A. Herne, John Jack and other well-known performers. David Belasco was serving his apprenticeship as a utilityman at the time. Barry Sullivan played a six weeks' engagement at the Baldwin that season. He was not over popular with the company because he was not prone to allow anybody to shine but himself. So James O'Neill decided to give him a dose of his own medicine. When Othello was put on Jim delivered the lines of Iago with a melodramatic vehemence that completely annihilated the effect of the most forceful speeches with which Barry Sullivan, as the Moor, was wont to evoke thunders of applause. In the course of the performance Mr. Sullivan took Jim aside and said, 'My boy, is this your conception of Iago? You know the lines are full of subtlety and should not be given with so much fervor.' 'Well,' answered Jim, 'that's the way I generally play the part, and it's too late to tone it down this evening.'"

"Did you remain any length of time in San Francisco?"

"Only one season. The following season I became a stock star for John T. Ford at Baltimore and Washington. While there I played with Edwin Booth, appearing as Othello to his Iago, and in other plays of his repertoire. I played Macbeth when Mary Anderson appeared as Lady Macbeth in Washington. Subsequently I supported John McCullough in his production of Coriolanus at the Boston Theatre, and continued as a stock star at that theatre for the rest of the season. Then followed my engagement to play the role of John Streblow in The Banker's Daughter at the Union Square Theatre, New York."

"When did you join Lawrence Barrett's company?"

"After finishing my engagement with The Banker's Daughter. I made a hit, as you know, as Pepe, the jester, in the production of Francesca da Rimini, and was substarred in Mr. Barrett's company for five seasons. The season of 1885-1886 I played the part of Dr. Girardeau in One of Our Girls at the Lyceum Theatre, New York. After that I starred for four seasons in a repertoire including Othello, Virginia, Macbeth, Hamlet, Benedick and Ingomar."

"What was your next undertaking?"

"I was engaged to play Captain Temple in the production of The Soudan in Chicago, and appeared in the same character at the Academy of Music, New York. William J. Florence, a splendid actor and one of the most genial men I ever met, died about that time, and Joseph Jefferson engaged me to replace him for the rest of the season as Sir Lucius O'Trigger in The Rivals and as Zekiel Homespun in The Heir-at-Law. During the past three seasons, as you know, I have been starring conjointly with Frederick Warde."

"Why did you sever your starring partnership with Frederick Warde?"

"Simply because we had played all over the country, and managers thought that all concerned could make more money if each of us were to star separately. I am now under the efficient management of Wagenhals and Kemper, and everything seems to point to a prosperous season. I am appearing at present in Othello, Virginia and Marmion, the new play by Percy

Sage, which I produced the other evening in Newark. In the course of the season I shall also appear from time to time as Hamlet, Macbeth, and in other Shakespearian roles. Next season I shall probably revive Coriolanus and Midsummer Night's Dream. I think the people are surfeited with farce-comedy, and there is a great desire to see legitimate plays, especially out West, where audiences pack the theatres when tragedy is presented in a manner that is worthy of public patronage."

At this point one of Mr. James' managers arrived to talk over some improvements that were to be introduced in Marmion. Accordingly Mrs. James agreed to show me her husband's scrap books. They contained lots of criticisms about his acting, but the anecdotes about the funny things he has done and said on the stage when his fellow actors were off their guard, were carefully eliminated. Mrs. James, by the way, is the pretty young actress whom Mr. James first met when she was appearing as Aphie Hendricks in the company of Frederick Warde. She has returned to the stage this season as a member of Mr. James' company, and is appearing as Emilia in Othello, and Janet in Marmion.

A. E. B.

## MARCUS MAYER'S ENTERPRISES.

Marcus Mayer, who returned from Europe recently, went to Syracuse as one of the New York delegates to the Democratic State Convention.

"My interests this season will be chiefly musical," said Mr. Mayer to a MIRROR man. "I shall have the prima donna contralto Antoinette Sterling, and Jeanne Blancard, a musical prodigy. Madame Sterling will tour in concert supported by Owen Harley, tenor; Madame Janotha, pianist, and Isador Natchez, a Hungarian violinist."

"Jeanne Blancard is a wonderful little girl. She is French and only eleven years old. She was admitted to the French Society of Authors and Composers of Music in June 1883 for the excellence of her compositions, which then numbered six pieces of high grade music. She has since composed sixteen other pieces which have been praised highly. She is a remarkably skillful pianist. Given a theme, she improvises on it, in either the Gregorian, classic, modern or Wagnerian style, as desired by the audience."

"I have a big attraction up my sleeve which will surprise the town. I have almost concluded arrangements for it by cable and may be able to make it public in a day or two."

## ABOUT THE VILLAGE POSTMASTER.

J. Wesley Rosenquest entered into an agreement some time ago to produce at the Fourteenth Street Theatre, early this season, a play by Alice E. Ives and Jerome Eddy, entitled The Village Postmaster. As the Fourteenth Street is to pass out of Mr. Rosenquest's hands on Nov. 1, it was reported to THE MIRROR last week that the authors had consented to withdraw the play.

Alice E. Ives denies this. She says: "I have not consented to cancel the contract with Mr. Rosenquest, nor have I authorized anyone to act for me. If Mr. Rosenquest is a manager of any standing he will of course keep his contract or pay a forfeit. For a year the play has been advertised on the letter-heads of the Fourteenth Street Theatre. I have been sent for to read the MS. to the scene painter, and have made plans for his use at Mr. Rosenquest's request."

Jerome Eddy, who is Mr. Rosenquest's representative, as well as one of the authors of the play, said:

"Mr. Rosenquest has no theatre, and therefore cannot keep his contract. I, for one, free him from it, for no one wants to be unreasonable. As for a forfeit, there was no forfeit clause in the contract."

## TROUBLE AHEAD FOR FRAU KLAFSKY.

As told in THE MIRROR two weeks ago Frau Katharina Klafsky, Walter Damrosch's recently imported dramatic soprano, broke her contract with Director Pollini, of the Hamburg Stadt Theatre, in order to accept the American engagement. Walter Damrosch and Frau Klafsky both ridiculed the idea that unpleasant consequences could result for either.

Now, the German papers publish in their advertising columns warning artists from signing with Mr. Damrosch, and our correspondent in Hamburg writes concerning the soprano as follows:

"Having broken her contract at Hamburg, Katharina Klafsky has been forbidden ever to appear in Germany again. The same applies to her husband, Mr. Lohse. Mrs. Klafsky, who had received an advance in salary of 10,000 marks, is indebted to the management of the Stadt Theatre in that amount."

## WALTER S. HALE'S PICTURES.

Walter Stearns Hale of the Lyceum Theatre stock company, who is quite an artist, placed his sketches and etchings on exhibition in Chicago recently. New Yorkers will have a chance to see these works of art, as Mr. Hale intends to exhibit them here when the Lyceum company settles down for the Winter in New York.

## THE HANFORD-SPENCER-O'BRIEN TOUR.

Charles B. Hanford, Elihu R. Spencer and Nora O'Brien began their starring tour in the legitimate drama at Wilmington, Del., last week, opening with a fine production of The Merchant of Venice. There is every indication that the tour will be a success.

## TO BUY THEIR COSTUMES.

In view of the failure of The City of Pleasure and the expense consequently put upon the actresses in the cast for costumes, Daniel Frohman has consented to buy the dresses from the actresses at the prices they paid for them.

## GOSSIP OF THE TOWN.



Harriett Anbry is a pretty and promising young actress, who appeared in The City of Pleasure as the Swiss maiden. Although she figured only in one act, Miss Anbry disclosed a piquant personality and graceful tact.

Charles Leclercq's place in the Daly company will probably be filled by Tyrone Power.

Walter Adrian has left James O'Neill's company.

Jessie West has joined the Birds of a Feather company.

It is said that Annie Buckley, of Joe Cawthorn's company, learned to ride the bicycle in an hour, and is now an enthusiastic wheelwoman.

O. S. Burlingame has become lessee of the Grand Opera House, Chippewa Falls, Wis. He opened last week with Marie Wellesley in On the Suwanee River to standing room.

Louise Laughlin is playing in A. Q. Scammon's Burglar company, in which Little Annie Laughlin has made a hit as Editha.

There was such a crowd to see Ali Baba at Cedar Rapids, Ia., one night recently that the doors of the theatre gave way, but the throng was orderly.

Caroline Cooke opened in Hoboken on Sept. 16 with William Morris in The Lost Paradise.

J. Aldrich Libbey is leading baritone of the Jules Grau Opera company, and his wife, Kate Trayer, is also a member of the organization.

Katherine Roland is praised by the Southern papers for her work as Ilda Baroski in Darkest Russia.

Harry Corson Clarke opened his season as manager of the Lyceum Theatre, Denver, on Saturday night, his stock company then presenting Our Regiment.

Will E. Burton, manager of Gilhooley's Troubles, and Leonora, daughter of Col. Andrew Swartz, proprietor of the Grand Central Hotel, Columbus, O., were married at Wheeling, W. Va., on Sept. 11. Mr. Burton gave a banquet to the members of the company after the ceremony.

The new King Opera House at Greenville, Tex., was finished in time for the opening by J. K. Emmet in Fritz in a Mad House to big business on Sept. 20. The new house is claimed to be one of the prettiest theatres in the State.

Edward R. Ernst, business manager of Will E. Burton's Comedians, presenting Gilhooley's Troubles, reports only fair business on account of the extreme heat. The company closed on Sept. 21, but will resume tour on Oct. 28 at Worcester, Mass.

Edwin Wayne has been praised for his work in The Stowaway.

Mrs. E. M. Holland (Emily Seward) presented her husband with a daughter on Sept. 20.

Helen Blythe has made a distinct hit as Leah, and in her new play, Reaping the Harvest. The Rev. Father O'Brien, of Rutland, Vt., recently preached upon Reaping the Harvest, and stated that the play was one of the greatest sermons that could be preached, and advised every one to see it.

Frank M. Wills of Two Old Cronies fame, and Harry Brown, the well-known comic opera comedian, have signed contracts for a five-years' starring tour, and have secured the rights to the comedy, A Gay New Yorker, which they will produce this season. George E. Gill will be the manager.

The company which will appear in Madame Sans Gêne this season has been completed, and the season will begin at Cleveland, O., on Sept. 30. Those engaged are: Kathryn Kidder, Dora Goldthwaite, Agnes Young, Beatrice Howe, Irene Laurie, Leslie Barron, Vera Irving, Adelle Plunkett, Evelyn Waldron, Fanny Bart, Ruth Oliver, Augustus Cook, Harold Russell, Robert Drouet, William Shaw, James Cooper, James P. Deuel, Paul Everton, Charles W. Stokes, George Brennan, Alvin Drehe, Edward Mackay, Charles Plunkett, T. J. McGrave, Carroll Fleming, Charles E. Odlin, William J. Hanley, and Frank Inslee.

Augustin Daly says that Mr. and Mrs. Potter will remain at his house until Oct. 7, when Humperdinck's funny opera, Hansel and Gretel will be produced. He thinks Sir Augustus Harris will come over with the company he has engaged for the opera. On Nov. 25 the stock company will return to town. Mr. Daly hopes to produce several novelties. Among them will be a costume comedy of the times of Goethe, especially written by Schoen-than for Miss Rehan, a study of high Viennese life; his own adaptation of a Berlin comedy success, and a comedy by a French writer. His annual Shakespearian revival will probably be his own combination of the two parts of Henry IV. Miss Rehan will play Prince Hal and James Lewis Falstaff.



## THE POE COTTAGE PROJECT.

The Shakespeare Society of New York held a meeting and enjoyed a luncheon on the afternoon of Sunday, Sept. 22, at the Poe Cottage, on Kingsbridge Road, near Fordham, for the purpose of furthering the society's plan to raise a fund for the purchase of the property and its preservation as a memorial to Poe.

The Kingsbridge road is to be widened by the city, and the cottage will have to be moved. The Shakespeare Society proposes to set the cottage back some forty feet, take out the modern improvements and restore it to the condition in which it was when the poet occupied it.

The property will be bought with money raised by the sale of 600 shares of stock at \$25 each, issued to members of the society, or those eligible to membership. The place will then be converted into a Poe headquarters, and every relic of the poet that can be obtained will be placed there.

Appleton Morgan, president of the Shakespeare Society, and Albert R. Frey, its secretary, are trustees of the Poe Cottage Fund. The Purchasing Committee consists of Harrison Grey Fiske, of the Lotus Club; Nelson Wheatcroft, of the Lambs' Club, and J. Henry Magonigle, of the Players' Club, to any one of whom contributions may be sent.

## PRESIDENT MORGAN'S ADDRESS.

Appleton Morgan, President of the Shakespeare Society, delivered this address on the occasion:

GENTLEMEN.—Although Edgar Allen Poe has been dead almost fifty years, and although his genius has been acknowledged and admired by every English speaking race for more than half a century, this is the first time that here, on this spot, where he lived and suffered unmerciful disaster, a demonstration of his fellow-citizens and admirers has been made in his honor. But, instead of approving ourselves upon having at last come together to testify our admiration of Edgar Allen Poe's power and genius, I think we ought rather to feel humiliated with shame to think how long our tribute has been deferred. I think we ought to hang our heads for our country and ourselves when we think that while for half a century we have as a nation responded liberally to every appeal to build memorials to the poets and writers of other nations—while we have aided to erect deserved monuments to Shelley, to Keats, to Tennyson, even to Carlyle, who growled and bit his nails at us—we have utterly neglected and ignored the grandest and most unique, the most noble and the sweetest, of our poets. And it hardly, I think, mitigates our error that we have raised monuments to the poets of other nations, to Scott, to Burns, to Goethe, or even to the world's Shakespeare; while we have so utterly and shamefully neglected our brother who, if we have one at all, was, and is certainly, our American Shakespeare.

The New York Shakespeare Society has invited you here to day, gentlemen, to consult with us and see how we can (tardily as it is) at last right this wrong, and wipe out this disgrace. If the true poet, the patient, laborious, honest, kin-loving and family-loving man who lived and starved here on this spot, within these homely walls has ever suffered a word of obloquy from us, let us first pray here and now to be forgiven. If he deserved bitterness and sufferings, at least he had his cup filled with them to the brim in his lifetime. It is not for our day and generation to fill that cup again. There, in that room, the wife of his youth, in the depth of winter lay sick, with no covering, relying upon what warmth she could get by holding a pet cat to her bosom, and Poe saw her fade away and die without a friendly hand raised to aid him. Surely we have sins enough of our own to answer for, without adding more misery to the name of the dead man! I am sure that no one of us has ever loaded his little wheelbarrow full of mire to empty upon the grave of Edgar Allen Poe. Many there are, however, who have loaded up such heaps to empty upon his poor grave. He has not slept the less calmly, nor the less peacefully! But for the defilers, let us only ask that they be forgiven, too? When the mournful story of his life was written out, the book of it was not closed. It has been kept open for more mire, and for dishonor and for more obloquy, and, even to day, those who are editing in noble volumes his immortal works, write depreciatory biographies and patronizing notices and apologies for what they call his "misspent life."

His misspent life! Gentlemen, if Edgar Allen Poe, while writing his immortal prose and poetry, kept body and soul together with a glass of brandy, I am tempted to say I thank God for that glass of brandy! I am rather tempted to congratulate English literature that he did not sign any pledge of total abstinence until he had carved in living words, in words that we read to-day, years after he wrote them, his place in letters, a place that nobody ever filled before, and that nobody has had the temerity to rush into and try to occupy since.

However, let me briefly state to you what our committee has done during the vacation just passed, and to ask your ratification of their efforts.

You see the tumbledown condition of this property and the almost piecemeal condition of these walls.

As the property stands, and this Society has secured it, it is for sale to us; but the difficulty in purchasing it as it stands is, that the city is about to widen this historic old thoroughfare of the Kingsbridge Road, and that will cut this poor cottage just in half. So we must move it if we wish to preserve it, and we must act quickly. Your committee has been assured by expert and responsible house-movers that they will guarantee to move it one hundred feet in any direction, but not a foot more. So, when in June last your committee saw that there was no time to be lost, they took the liberty of asking subscriptions for a fund, the object of which was to be to purchase and preserve this cottage, if not upon the ground where it now stands, at least somewhere in the near vicinity. The appeal was responded to with more enthusiasm than the terrible heat of the Summer would have suggested, and several hundred dollars has already been placed in your committee's hands, or promised to them.

Mr. Thomas W. Keene has generously given us \$100; Mr. Augustin Daly has cabled us from Europe a subscription of \$50, and a promise of more. And three prominent artists have agreed to give benefit performances at prominent city theatres for the fund. And we shall succeed in preserving this cottage as a memorial of our greatest poet, to be kept always open as a shrine sacred to his memory, and maintained with appropriate furnishings. An offer from San Francisco to aid in erecting a monument to the poet to stand facing this cottage on its new site when secured, has reached us. Another from Baltimore to aid in securing a replica of the bronze raven over his cenotaph in that city to crown our gateway. In short, from every quarter, your

Committee, having scarcely done more than broach this project, have met with friendly suggestions and offers of co-operation. And two leading newspapers of this city have promised that at the proper time they will call and continue to call public attention to our efforts.

If it is asked why the New York Shakespeare Society has undertaken this work, I answer, first, because we are a New York society; and secondly, because we are a Shakespeare society; and because Edgar Allen Poe was our American Shakespeare. I might add, thirdly, because there is no Poe Society and nobody else has come forward to do this work.

I do not wish to detain you further, but before we separate, you will be asked to endorse the proceedings of the committee and to agree to aid us in making this project a success. In its ten years of life, the New York Shakespeare Society has never undertaken any project which it did not complete, or made any promise which it has not fulfilled, and this one is not going to be an exception!

The meeting of the Society was very successful, and gave impetus to the movement for the preservation of the cottage. Several prominent persons have since the meeting subscribed to the Fund and in other ways shown interest in the matter. The Mirror will next week give full details of the progress of the project.

## HENLEY MAY BE UNABLE TO PLAY.

It is possible that E. J. Henley may be unable to appear in *The Heart of Maryland*, in which he is cast. His voice, which has been troubling him for months, has given way completely, and the specialists he has consulted do not hold out much hope of a speedy recovery. Mr. Henley cannot talk now above a whisper, and has to

## WAITE'S COMEDY COMPANIES.

The first page of this week's issue contains the portraits of some of the principal acting members and specialists of Waite's Comedy companies (Eastern and Western). These organizations are now in their fifteenth consecutive year, and although they play at popular prices, they must not be confounded with the ordinary repertoire companies with which the country is flooded.

Mr. Waite's organizations are, more strictly speaking, stock companies, and they are the only organization playing repertoire that have a metropolitan recognition, and whose bookings are exclusively in first class theatres. Mr. Waite employs sixty-five actors, musicians and specialists.

The plays Mr. Waite is producing have been obtained from Milton Nables, Oliver Doud Byron, Howard and Doyle, Judge Gildersleeve, Manager Collins, C. E. Callahan, and others, most of whom have either rehearsed and supervised their plays for Mr. Waite, or have sent their agents to do so, thus insuring perfect productions. The business done by these organizations has been simply phenomenal, in spite of the hard times which have prevailed for the past few seasons. Manager Waite's New York office is located in McConnell's Theatrical Exchange, Abbey's Theatre Building.

## WILL TRILBY GO TO GERMANY?

The rumors concerning a possible production of Trilby in Germany are conflicting. Some German theatrical men, recently from Berlin, say the managers there who have seen the play



ELITA PROCTOR OTIS

have some one read his part for him at rehearsals. Max Bleiman, Evans, and Belasco are fully aware of his condition and the possibility of his being unable to play at all, and they have engaged John E. Keller to play the part during the preliminary two weeks out of town and to take Henley's place in the New York production if there is no improvement in the latter actor's condition.

## MARIE BURROUGHS TO STAR AGAIN.

Marie Burroughs, looking much plumper and healthier than before she went to Europe, is in town for a few days, staying with friends in Harlem. She will leave shortly for San Francisco to attend the legal formalities attached to her recent divorce from Louis Massen.

"On my return," Miss Burroughs said to a Mirror man, "I shall organize a company and start out for a short tour. I have two or three new plays, each containing an excellent part for me, and I am confident I shall be successful with them. Of course, everything is yet in embryo. I have no leading man and I am not booked. But that will not take me long after I get back."

## AN IMPOSTOR.

A man named P. T. Dailey has been procuring passes to the theatres by representing himself to be the dramatic editor and correspondent of the Boston Globe. He wrote to Augustus Pitou for two seats for last Monday's performance at the Grand Opera House. Not doubting at the time the genuineness of the claim, Mr. Pitou sent the seats. Before Monday evening, however, he had reason to suspect the man was a fraud, and when he presented himself at the theatre accompanied by a woman the tickets were taken away from him. Mr. Pitou wrote later to the editor of the Boston Globe, and he says the man is an impostor.

laugh at the very idea of presenting it; others declare that the German managers—particularly Blumenthal—are very much interested after noticing the success of the piece in America and England, and are anxious to secure it.

A. M. Palmer thinks it is very likely that Trilby will be seen in Berlin this season as negotiations are now pending for its production at the Lessing Theatre.

A German agent now in the city, speaking about the matter, said: "Charley's Aunt was a great success in Germany, but then it only played the second-class houses. The Lessing Theatre is to Berlin what Daly's and Palmer's are here, and it is a question whether the cultivated theatregoers of Berlin will take the play seriously."

## GERMANY'S NOTED THEATRICAL AGENT.

Ludwig Crelinger, the theatrical agent of Berlin, is in town for a few days en route for Milwaukee, where he will assist at the opening of the new Pabst Theatre.

Herr Crelinger is perhaps the best known theatrical agent in Germany. He has a large booking business and books all the tours through Germany and Austria. He also makes domestic and foreign engagements for stars of all countries. It was he who sent to this country Ernst Possart, Josef Kainz, Barkany and Duse.

## ALDRICH MAY GO OUT.

Louis Aldrich may go out this season. Joseph Brooks has made a proposition to him to play the Crane plays with a special company to be organized by Brooks, and to cover a certain territory in the far West, which, for sundry and good reasons, Mr. Crane himself does not care to visit.

Mr. Aldrich has not yet said "yes." He is considering the matter.

## PROFESSIONAL DOINGS.

Maud White withdrew from Robert Hilliard's company recently, and Marion Young was engaged in her place.

A. M. Palmer's company, under direction of William A. Brady, gave the first performance of Trilby at the Davidson Theatre, Milwaukee, before a large audience last Monday night. The company and piece made a decided hit.

Charles William Farnum and Mabel Eaton Robinson were married by the Rev. Dr. Houghton in "The Little Church Around the Corner," on Aug. 29.

Oscar Eagle is winning attention for his work in the heavy part of *The Cotton King*.

The members of the Oratio Opera company were royally entertained by the Order of Elks of Webster City, Ia., recently. The company played to standing room during their engagement in that town.

Frank Karrington will play the lead in *Sins of the Night* this season, and next season will resume his starring tour in a new play.

It was erroneously announced by a correspondent that My Partner had been played in the Lowell, Mass., Music Hall, with Harold Forsberg in the leading part, on Aug. 28-31, the inference being that it was a piracy. My Partner, it appears, was not played. The drama was forgiven, which was used by arrangement with Fred Bryton, and Mr. Bryton's son was in the cast.

The War of Wealth will begin the season on Oct. 6 in Minneapolis. The company will go direct from Minneapolis and St. Paul to San Francisco via the Northern Pacific, playing only the large cities. In the cast are Harry Lacy, A. S. Lipman, Malcolm Williams, John T. Burke, John Maher, William Cullington, Ben Cotton, Belle Bucklin, Emma Bell, Marion Eric and Laura Booth. Mr. Litt will carry two special baggage cars of scenery.

Reuben Fax, who is playing Svengali in one of Manager Brady's companies, although nominally still a member of A. M. Palmer's forces, will return to the Garden Theatre this week, having been lent by Mr. Palmer for two weeks only.

Beerbaum Tree has decided to make another American tour next season. It will be managed by Charles J. Abud.

Carrie Roma, prima donna, now filling an engagement as the Opera Queen in A Fatted Calf, has been engaged as prima donna by Willis Johnson for a season of opera at Cleveland, Ohio. Miss Roma is meeting with great success, her voice being highly praised by the press.

The first two performances of Digby Bell's new opera, Nancy Lee, on Oct. 7 and 8, will be for the benefit of the players of the Baltimore baseball club.

Harrison J. Wolf will produce *The Coriscan Brothers* and David Garrick the first week in October. The opening has been delayed on account of the scenery not being delivered on time.

Josh Ogden, manager of *Only a Farmer's Daughter*, writes that this play is well received in the South, and that Helen North, in the leading part, and Ethel May, the child actress, have made hits.

Manager Watson, of *O'Hooligan's Masquerade*, writes that his attraction had the standing room sign out three times during the week of Sept. 16.

Frank J. Grandon suffered the loss of a valise containing property valued at \$50 at Wabash, Ind., recently. He left his dressing-room door open during his absence for a few minutes, and a sneak thief did the rest.

Maudie Hillman recently produced *My Senora and Poverty Corner* for the first time on any stage. They are from the pen of E. E. Rose, manager of the Castle Square Theatre, Boston. Mr. Rose wrote them especially for Miss Hillman. Both pieces are said to have given unqualified satisfaction.

John C. Slavin and Edith Burbank, formerly of the 1402 company, were married on Sept. 22, at the Hotel Vendome by the Rev. Dr. Sweda. A reception followed the ceremony. Mr. and Mrs. Slavin will be members of the Stag Party company this season.

J. F. Byth, late representative of W. J. Gilmore's attractions, has leased from T. H. French the rights of *The Private Secretary* for Canada and the United States.

Lottie Williams, who was formerly starred in Ole Olson, has made a hit in *Old Glory*, especially with her dancing.

Ida Mülle has been even more successful this season in the part of Dame Drusilda than she was last season.

Mrs. Kate Byron fell while playing the Duchess in *Ups and Downs of Life* in Atlantic City, seriously injuring her knee. She is confined to her room, but her physician says she will be all right in time to begin her season in Hoboken on Oct. 7.

There was a special matinee of *The Capital* at the Standard Theatre last Wednesday afternoon, to which only members of the clergy were invited. About one hundred were present, mostly Roman Catholic priests.

Nita Carritte, formerly with the Carl Rosa Opera company, has been engaged by J. C. Duff to sing Beatrice, the prima donna role in *Pearl and Thorne's* new opera which will have its first production at the Garrick Theatre on Oct. 21.

May Melvin Ward's one-act play, *German Lessons*, was produced on Sept. 9 by Charles Dickson at the Amphion Theatre, Brooklyn, and made a success. Mr. Dickson took the role of a poor young German teacher of languages, and Miss Burkhart that of his pupil and sweetheart. In this piece Mr. Dickson sings a song, "Sweetheart, I Love None But You," the words of which are by M. Melvin Ward, and the music by Herman Perlet, composer of *Belle Thorne's* great success, "Thou Hast a Heart, I Know."



## IN OTHER CITIES.

## DENVER.

Week of Sept. 23-28 was an interesting one, as it showed two new plays—one of established reputation and the other a new and unique aspirant for public favor.

But with all that was going on nobody has lost sight of Harry Corson Clarke's debut as a manager, judging from the advance sale for the opening at his pretty little Lyceum on Saturday night. It has been made into an attractive play with numerous conveniences for the hosts of patrons it will command. One idea that will meet with great favor is the free checking of bicycles. The co. is all here, and rehearsals for our beginning are progressing under Walter Bellows' able direction. David M. Murray will play leading business. He was with Shore Acres and has been in support of leading stars. W. H. Sheldon was in the support of W. H. Crane and Stuart Robson, his latest engagement being with A. M. Palmer's Trilby, in which he originated Little Billie. Clarence T. Arper was in the cast of For Revenue Only, in which he took a prominent character part, and was also with Maine and Georgia. Thomas W. Ross was with Charles D. Dunsen last. He is a graduate of the Boston Museum. Jean Chamblin, who will play leading business with Trust of Society and in Mr. Palmer's Alabama she was Mistress Page. Elizabeth Garrison ingenues, is only two years on the stage, making her debut in Runaway Morris' production of Joseph. She was engaged for The Capitol, but illness prevented her from filing it. Madge Carr Cooke is very well known here, and will do character work, in which she excels. Lorena Atwood is another member engaged for ingenue roles. Adele Clarke, Mr. Clarke's mother, will appear when necessary, and one of her bright pupils, Jessie Issett, will be a member. C. H. Beede is acting manager.

The New York success, Too Much Johnson, was the tabular attraction, and it made an instantaneous hit, having a succession of large houses. People evidently thought it was the funniest thing they ever saw. It has been years since Mr. Gillette was in a cast in Denver, and his appearance was the chief interest. The co. was excellent, and gave the liveliest sort of personations.

We don't need to be converted in our silver views out here. We are of one mind on that point, and that is why The Silver Lining couldn't have selected a choice place for a welcome. It was enthusiastically received at the Broadway, the author, Fitzgerald Murphy, having to make a speech on the opening night. He has shown silver sentiment in a captivating form in his play. There are some interesting characters with up-to-date ideas, and taken by clever people. Bostonians week of .03.

Manhattan has closed for the season. Elitch's does likewise after 6 when Schilling and Goodyear, Mrs. Elitch's brother-in-law and managers, take a benefit.

Tom Nickettes and Augustus Halback, late of Manhattan, joined The Silver Lining co. here.

Professor Stark is again at his old place at the Tabor as leader of the orchestra, and has brought his men with him. I judge from this that differences between him and the house management have been adjusted since the Florida harvest was declared off. Mr. Stark has put his men in red military coats. Sunday night concerts have been commenced.

M. K. Page died suddenly last week of apoplexy. Mr. Page was for years connected with the Tabor Amusement Co. and the Tabor Investment Co. Harry Clarke puts on Caprice to follow Mr. Regiment at the Lyceum. W. P. PRABODY.

## JERSEY CITY.

Edward Harrigan and co. began a week's engagement Sept. 23 at the Academy of Music in Old Lavender to good business. This is the best piece in Mr. Harrigan's extensive repertoire, and although it has been seen here a number of times, this play always draws. The co. contains new people, and Mrs. Veannans and John Wild are missed. Dan Collier fills Wild's place acceptably, and Hattie Moore takes Mrs. Veannans' part, but it doesn't seem to be the same performance to some of our thespians. Young Dave Braham was clever as Dick the Rat. Mr. Harrigan has consented to give us four performances of his newest and latest, My Son Dan, commencing 26-28. The entire co., and Matt Hanley, speak very highly of the new play. Effie Elliker in Doris 20-5.

Colonel Robert G. Ingersoll is booked for a Sunday night lecture at the Academy of Music shortly. Sachetownsky's beautiful painting of Nana is in its second week, and is doing a good business. It closes here 28.

John W. Macready is managing Joseph J. Sullivan in Maloney's Mishaps. He reports business good.

A handsome large photograph of Andrew Mack adorns the lobby of the Academy of Music. Mr. Mack presented it to Mrs. Henderson.

During the third act of The Wicklow Postman at the Lyric Theatre, Hoboken, N. J., two electric wires with which a grate was illuminated became crossed while two of the actors were conversing, igniting some excelsior, and in a second there was a blaze. Eugene O'Rourke walked upon the stage, and after cutting the wires proceeded to another grate with a coat. He then picked up the burning mass, and as the orchestra struck up a waltz, danced off the stage with his fiery burden.

George Graham has composed the music for Edward Harrigan's songs in the new play, My Son Dan.

The Lyric Theatre, Hoboken, is to have a new illuminated sign, to consist of forty-five incandescent lights.

Wilson Ross, formerly manager of the Hoboken Theatre, has signed for this season to go as treasurer with Harry Miner's Shore Acres No. 2co.

When the Bostonians left New York for Hoboken recently Henry Clay Barnabee said: "It is a risky venture. What the result will be time alone can tell. I trust, at least, that they will have respect for my years, if not for my art. I assure you I feel to-night as appreciative and nervous as I did on that night, many years ago, when I made my first appearance in San Francisco." Mr. Barnabee changed his views of Hoboken when the big receipts were counted.

Otto Vogler, formerly leader of the Opera House orchestra in this city, and lately conductor of the New York Casino roof-garden, has assumed charge of the orchestra of the Lyric Theatre, Hoboken.

Valerie Bergere, who was billed to play Jen in The White Rat at the Lyric Theatre, Hoboken 23-25, did not play the part, she having been succeeded by Nellie Seymour. Miss Bergere is rehearsing with the On the Mississippi co.

Aime Strong, of this city, is a member of the Land of the Living co. WALTER C. SMITH.

## OMAHA.

Roland Reed in The Politician, Lend Me Your Wife, and Innocent as a Lamb packed Boyd's Theatre week of Sept. 18-21. This was the first presentation of The Politician in Omaha, and needless to say it was received with great favor. Mr. Reed's unctuous humor keeping us in broad laughter. Isadore Rush proved simply irresistible. Her chic and personality captured the house. Gladys Wallis in Fanchon 24, 25; Bull Fighter 26-1; Too Much Johnson 2, 3.

The Haster 19-22 was presented to good business and was well received at the Creighton Theatre. Trilby 23-25, by A. M. Palmer's co., is playing to full houses. Seldem, if ever, in Omaha has a more finished and acceptable play been presented. The reader and lover of Du Maurier's novel feels a little fearful of having the author's exquisitely drawn figures displaced by less real figures in the play, but on the contrary, having witnessed the stage production, one is filled with gratitude to Paul M. Potter for the renewal of those acquaintances in the Latin Quarter that have grown, if possible, still more real under his master hand. Special reference to any one of the co. would in fairness necessitate an eulogy on each character. Wilton Lackaye's Svengali is a miraculous conception. The human spider from his first appearance to his death is a wonderful creation. With less opportunity, but with equal faithfulness, is Geccho, the subservient musician, depicted by F. W. Morrison. In the title-role Edith Crane is Trilby—that expresses one's feelings. Whether in the free and easy life of the studio or depicting the awakening prima donna, she is the Trilby of our mind's pictures. Equally acceptable are Mr. Kregel as the big-hearted Tully, Mr. Martinetti as Zou Zou, Mr. Simon's Dodor. A slight improvement in Mr. Canfield's dialect in his characterization of the Laird would make it perfect. Jennie Reid's Mrs. Mademoiselle is a masterpiece, and one rather regrets that Rev. Thomas Bagot's part

does not afford Mr. Hubert's fine playing more opportunity. The co. goes to San Francisco, stopping for one date at Salt Lake. The Cotton King 29-1; Com. Hollow 3-6; Mexico 7-9; Human Hearts 10-12; Conroy and Fox 13-16; Charley's Aunt 17-19.

## KANSAS CITY.

The Bostonians were heartily welcomed at Cotes' Opera House Sept. 23-25 by large audiences. They presented Robin Hood and Prince Arnanias with the perfection of cast, orchestra, costume and scenery that has characterized their previous performances. All of the old favorites, Barnum, Macdougall, Frothingham, Cowles, Jessie Bartlett Davis, were heartily received and the new soprano, Helen Bertram, made a decided hit with the dashing and vivacious manner in which she sang and acted. Her voice was very pleasing. Harold Blake, the new tenor, also made a good impression. Gladys Wallis 26-28; The Passing Show 30-5.

David Henderson's fine production of Shiloh delighted good-sized audiences at the Auditorium 23-25. The production is lavishly equipped, the scenery and costumes presenting a beautiful effect, and it was heightened to its utmost by the magnificent dimensions and beautiful decorations of the theatre, making it an ideal performance as far as the pleasure of the eye was concerned. The co. was fair and included Irene Verona, Anna Suits, Joseph Donner, Douglas Flint and Henry Blaney. The Globe Trotter 30-5.

Brady's big melodramatic production, The Cotton King, created well-pleased audiences at the Grand Opera House 22-24. The stage was entirely filled with a great wealth of splendid mechanical scenery, and the effective acting of the co. drew forth thunders of applause. In the cast were Edward R. Masson, C. H. Brooke, Milton Lipman, Roselle Knott, and Rose Renaudet. Rush City 29-5.

Finnigan's Hall, a familiar Irish force, proved a good attraction at the Ninth Street Theatre 23-25, and the antics of Murray and Mack in their grotesque characterizations were extremely laughable and amusing. In the support were Bert Leslie, C. E. Whyte, and Gracie Cummings. The Derby Winner 29-5.

Lavinia DeWitt, of the DeWitt Sisters, cornetist, and Robert Keppeler, Western Traveling Agent for the Nickel-Plate Railway, were married by the Rev. J. E. Roberts, of All Souls Church, 23, and left for Colorado on their honeymoon trip.

R. F. Jowsey, of the Kansas City, Osceola and Southern Railroad, will run a special train over that road from Clinton and other points on 25 for the convenience of those who may desire to come to the city to attend the theatres. If this innovation should prove successful, it is only the opening wedge for regular theatrical trains on a number of roads which co. ter here, and will be an important feature in building up business at the Kansas City houses. There are several hundred thousand people living within a radius of fifty miles of Kansas City, and many of them never have an opportunity of seeing in their own towns the strong attractions which come here.

FRANK B. WILSON.

## LOUISVILLE.

The regular season at the Temple Theatre will be opened Sept. 30 with Henderson's big co. in Sinbad the Sailor. The entire interior of the Temple has been redecorated, and it will start its season with a good booking, in the hands of capable management, and with every prospect of success. Thornton Berry will assist Manager McFerrin in the box-office, and most of the house force under the Bourlier management will be found in their accustomed places.

Hanson's Super at the Grand Opera House tested the capacity of the house work commencing 23. This co. is a good one; the mechanical effects are up to date, and a good performance all round is given. A Kentucky Girl opens 30.

Ward and Vokes in the new vaudeville, A Run on the Bank, literally turned people away the opening night at the Avenue 23. A good business continued throughout the week. Their well-known sketch was given with additions, and bright specialty people were offered opportunity, of which they took advantage throughout the evening's performance. The Snugglers open week commencing 30.

At the Buckingham Rose Hill's Novelty co. gave their variety performance 23-25.

Wirt Willford, treasurer of the Grand Opera House, was called to his home in Rome, Ga., on 21, occasioned by the serious illness of his mother, Mrs. Pelton. He was assisted in the box-office during Mr. Willford's absence by C. O. Bohne. Mr. Bohne goes with the Emily Blanche co. Sept. 30 in the capacity of business manager. The gentleman will be remembered as a successful manager of Harris Theatre before it became the Avenue.

Al. Bellman, who is known in Louisville as Al. Schlicht, and his talented wife, Lottie Moore, are prominent members of the Ward and Vokes co. Mr. Bellman studied in Italy, and at one time contemplated a career in grand opera. He has a magnificent bass voice. CHARLES D. CLARK.

## PROVIDENCE.

Rice's Surprise Party presented 1402 to good audiences at the Providence Opera House Sept. 23-25. The burlesque was well given by a co. with Mark Smith, Walter Jones, Matt Ott, Richard Carl, Volande Wallace, and Fay Templeton in the principal roles. Pleasing specialties were introduced by the Hengler Sisters, Arthur Dunn, Miss St. Tel, Gus Schlick, Richard Carl and Mr. Ott. Thomas W. Keene in repertoire occupied the house for the rest of the week. Advance sale indicates very good business.

Robert B. Mantell in a repertoire comprising The Corsican Brothers, Monarchs and The Husband, did a good week's business at B. F. Keith's Opera House 23-25. The star gave strong and artistic performances. The supporting co. included Errol Dunbar, B. T. Ringgold, Kate Lester and Edith Chapman. Charles H. Vale's Greater Twelve Temptations 5.

Lothrop's new stock co., headed by Maud Miller, appeared here for the first time at Lothrop's Opera House 23-25 and gave excellent performances of The Planter's Wife and the Ward and Vokes co. Miss Miller played the part of Edith Grey capitally. She is a pleasing and graceful actress, and will doubtless become very popular with patrons of the theatre. Harry Leighton had the role of Albert Graham and won the approval of the audience. W. H. Perry played the villain in a creditable manner. Alexander Gaden as Arthur Blake, Charles C. Patterson, W. T. Hodson, Frank Kirke, Margaret Pierce, Marie Arkwright, and Kate Minger did exceptionally good work in the West respectively. Mr. Kirke, Robert and her co. will produce The Wife of Two, by Lindsay Harris, of this city, at this house week of 30-5. H. Pennyacker is here doing advance work for Charles H. Vale's Greater Twelve Temptations. Mr. and Mrs. H. Ernest Reeves and daughter, Maud A. Reeves, of Reeves' Opera Concert co., New York, are in the city for a few days.

Manager George E. Lothrop was in town 24.

Sol Smith Russell plays his annual engagement at the Providence Opera House week of 14.

At the close of the Rhode Island State Fair evening of 21, President Perkins gave a supper to the press, members of the King Cole co., and a few invited guests.

One of the most attractive announcements received by me this season is a beautifully engraved card, announcing Walker's Grand Opening in Hamlet at the Herald Square Theatre next Monday evening, 26.

HOWARD C. RILEY.

## ST. PAUL.

At the Metropolitan Opera House Julia Marlowe Taber presented As You Like It Sept. 20 and gave one of the most beautiful and artistic interpretations of the play ever seen on the St. Paul stage. Each character was finely sustained. Miss Marlowe's Rosalind was a most artistic portrayal and evidenced a fine conception of the character. Despite the very unfavorable weather that prevailed during the week a fair business was done. Charles H. Hoyt's co. presented A Contented Woman 22-28, opening to large business and appreciative audiences. The entire play is very cleverly written. The dialogue is bright and contains many good hits. Caroline Miskel Hoyt is the star of the piece. She is a beautiful woman and a finished artist. In the role of Grace Holme, the part that was written for her, she is very clever, and invests the character with peculiar grace and charm. In some of the scenes she was impressive and evidenced emotional power, making a very favorable impression on this her first appearance here as a star. William H. Currie is decidedly good in the role of Benton Holme. Frank Lane as the brother-in-law Cutting Hintz does an excellent piece of acting. George Oberwell sustained the part of Uncle Tobie. Snyder, Thomas D. Daly, Will H. Hotte and Will H. Bray do excellent work in their respective roles, and well deserve favorable mention. Mrs. Rose Snyder was exceedingly good as Aunt Jim. Rose Sutherland was very taking as the maid Mary Peet. She is one of the

best dancers ever seen here. Edwin Milton Royle's co. in Mexico and Friends 26-5.

At Litt's Grand Opera House Down on the Suwanee River was produced by a large co. 23-25, opening to full houses. Alexander C. Butler as Thomas Gorham, Jessie Mitchell as the Gorilla were very clever in their roles. The singing of the male quartette was a pleasing feature. W. H. Stewart was good as the Drum Major. The prize dancing and cakewalk was an amusing feature. The performance took well. The Defaulter co. 29-5. GEORGE H. COLGRAVE.

## DETROIT.

The formal opening of the Lyceum Theatre took place with De Wolf Hopper in Dr. Syntax on Thursday, Friday and Saturday, Sept. 9-11, of the preceding week. In spite of the heat, which was intense, he had large audiences at every performance, and in fact nothing would make one so quickly forget the disagreeable as would De Wolf Hopper and his merry co.

The piece was seen here last season, and is well known everywhere, and as everybody knows, it is delightful and furnishes Mr. Hopper a medium for excellence for his happy gift of provoking laughter. He is this season, as usual, surrounded by a co. of players every one of whom are real artists, and one of the best among them is Edna Wallace-Hopper, the dainty little wife of the comedian. Others are John Parr, Alfred Klein, Thomas S. Guise, Ida Lester, and Bertha Walzing.

Sol Smith Russell was seen at the Detroit the latter half of last week (19-21) in Sheridan's famous comedy, The Rivals. Much interest was felt in the production of this old English play and in seeing Mr. Russell as Bob Acres. It is certainly extremely gratifying to the friends and well-wishers of this real comedian to see him taking up the classic English comedy and achieving success, such as certainly was his in Detroit last week. His Bob Acres was a noteworthy, picturesque and commendable impersonation, and was enjoyed by large audiences at the four performances comprising the engagement. Special scenery added to the attractiveness of the play, and Mr. Russell's co. was fully adequate to its perfect representation. The members who did particularly good work were Fanny Addison Pitt as Mrs. Malaprop, Miss Minnie Macdougall as Lydia Languish, Miss Bijou Fernandez as Lucy, Earle Brown as Faulkland, Robert Low as Fag, Alfred Hudson as Sir Anthony, George Woodward as Sir Lucius, George W. Fenham as David, and Charles Mackay as Captain Absolute.

Robert Downing is at the Detroit the first half of this week 23-25. He opened on Monday evening in Helena an adaptation by A. D. Hall of Sardou's La Haine. It is splendidly staged, all the scenery being new, as well as new music composed for it. It is, however, of course only a revival of a play that was seen in Paris twenty-one years ago, and the critics are not quite sure whether or not Robert Downing had done a wise thing in adding it to his repertoire. His company handle the play satisfactorily, and Mr. Downing's Orso, and Eugenie Blair's Helena are splendid performances, as would be expected from those artists in any characters they should assume. Other members of the co. who do especially clever work are Edwin Ferry, Charles M. Collins, and Mrs. F. M. Babb. Helena was repeated Wednesday evening. The Gladiator Tuesday evening, and at the Wednesday matinee, Othello.

Alexander Salvini follows Mr. Downing at the Detroit Opera House, opening Thursday evening. He will be seen in The Three Guardsmen, Hamlet, and Ray Blas.

Clay Clement will be at the Lyceum Sept. 30, and Oct. 1, 2. He will play his new comedy, The New Dominion.

The Tavery Grand Opera co. will be at the Detroit Opera House for a week, opening on 30. We are looking forward to a real treat in the musical line, as the repertoire the co. will be heard in is an extensive one, comprising eight operas.

The Wilbur Opera co. will be heard all this week (23-29) at Whitney's Opera House. The operas presented will be The Mascotte, The Two Vagabonds, Bonanno Girl, O'vette, Merry War, Fa ka, Dorothy, and Boccaccio.

At the Empire (23-29) Old Tennessee, a musical and comic drama, is in evidence. It will be replaced next week by the Jolly Old Canna.

A drama entitled Myrtle Ferns is being acted by the stock co. at the Capitol Square 23-28, and the specialties are headed by Filson and Errol in a sketch called Man and Woman. Many other clever diversions in the way of specialties are introduced, which are in keeping with the standard adopted by our new theatre.

Carr and Jordan are at the head of the excellent vaudeville bill offered by Wonderland this week. They, assisted by the Ammons-Clurise Trio, Bessie Gilbert, and others, are furnishing the best entertainment that has been attainable at Wonderland this season.

KENDALL.

## MINNEAPOLIS.

At the Grand Opera House, Edwin Milton Royle's Mexico was given Sept. 23 to a large and brilliant audience, and made an emphatic success. Mr. and Mrs. Royle were obliged to respond to an enthusiastic curtain call at the close of the third act. The scenic investiture was exceptionally fine, and added materially to the pleasure of the performance. Of the co. Selena Fetter Royle easily carried off the honors as Jovita Talamanca. Mr. Royle made a very acceptable Capt. Shirda. Lucius Henderson appeared to advantage as Major Mendoza. William Humphrey did some strong character work as South Carolina Jim. Gretchen Lyons as Lucretia Bugg, Harry Allen as Major Bugg, Wm. W. Bittner as Lieut. Harrier and Rachel Deane as Tilly Wallford deserve special mention. A Contented Woman 30-Oct. 5.

At the Metropolitan Opera House Gladys Wallis made her initial appearance in Fanchon to a good sized audience, and made an excellent impression. She is a charming little woman and an artist of more than ordinary ability. Her rendering of the title role was admirable throughout. The support was good. Frederick Paulding as Landry Barbeaud made the most of a difficult role. R. F. McClannan divided the honors with the star as Father Harbinger. Edwin Brewster was happily cast as Didier. Alma Aiken Mathews did excellent work as Ann Fadet. Lillian Andrews and Florence L. Wickes were acceptable as Mother Barbeaud and Madelon Callard respectively.

At the Bijou the much heralded On the Bowery opened a week's engagement 22 to large business, despite the inclement weather. Interest was centered in Steve Brodie, who was the bright particular star of the attraction. He was enthusiastically received. The realistic Brooklyn Bridge scene was a strong feature. Down on the Suwanee River 25-5.

C. W. Bachman, an ambitious young dramatist of this city, has disposed of his latest production, Just Over a Swedish dialect comedy drama—to Theodore Merrill, who opens season with it at Detroit in the near future. F. C. CAMPBELL.

## ATLANTA.

The city is filled with visitors to Atlanta's Cotton States and International Exposition. All the places of amusement are doing good business.

At Henry Greenwall's new Lyceum Theatre Frohman's Lost Paradise is the next attraction. The house has already made a reputation for playing only high-class attractions, and now its capacity is usually tested.

Herbert Mathews, manager of the new Lyceum, has been made manager for all the amusements connected with the Exposition.

Miss Lizzie Gartrell is soon to make her debut in one of the principal theatres in a one act opera. A novel feature is to be the chorus which will ride on bicycles. The initial performance will occur early in November, and as Miss Gartrell has more than an ordinary amount of histrionic ability, together with her high social standing, her advent will be watched with interest.

The Midway at the Exposition is doing a land-office business. There are many queer freaks and sights to behold, and truly some of them more than rival the Midway at the White City in Chicago.

ALP. FOWLER.

## BUFFALO.

Otto Skinner appeared at the Star Theatre Sept. 23-25 in his new play, Villon the Vagabond. Mr. Skinner was welcomed most warmly and added to his hosts of friends in this city. The play is admirably suited to Mr. Skinner's abilities and gives him ample opportunity to display his versatility. His Grace de Grammont was also presented and makes an excellent companion-piece to Villon. Maud Durbin appeared to excellent advantage, as did also Miss Trux. Tavery Opera co. 28, 29. The Sphinx 27, 28.

The Frigidial Fader, Glen MacDonough's comedy, was presented at the Lyceum Theatre 23-25 to big business. The specialties are woven in at frequent intervals and are of excellent character. Irene Franklin

was interfered with by the Superintendent of Cruelty to Children Society, and restrained from appearing here.

Rice's 1402, with Richard Harlow, Bessie Bonnell and New York cast opened to big business on 23 at Music Hall, which John Meech is managing. B. H.

## SAN FRANCISCO.

The patronage last week at our first-class theatres has been rather light. Dorcas failed to score, and the District Attorney is playing to but moderate business. This fall has been precipitated by the proximity of Trilby, which has been announced for Sept. 30, and like similar productions has a depressing influence over its predecessor and those following in its wake. Dorcas at the Baldwin has failed to captivate, and yet we are music-lovers, too—but we have been so well educated in the matter of choice opera at a nominal cost, that it is the height of absurdity for any management to book opera at high prices unless it be of unusual excellence. Dorcas, however, is not an opera, but a semi-musical comedy, and were it stripped of its delightful harmony, would still be an interesting comedy romance; at times it is dull in action, and is sustained by the delicious musical interpolations. The plot is entirely barren of sentiment hence does not appeal to the chord of fascination. Pauline Hall looks exquisitely pretty and wears magnificent gowns, but has very little opportunity of displaying her ability as a comedienne. Jennette St. Henry is also a beautiful woman and sings with sympathy and feeling. Edgar Temple Saylor has a tenor voice of great power and uses it to advantage. Hugh Chivers is impressive. The comedy is in the hands of Eva Davenport and Charles Bradshaw, and they do it amply justice. Next week, same bill, then Trilby.

The District Attorney at the Columbia is working easier. Business fair. Next, Diplomacy.

The Great Metropolis at the Grand is drawing heavily. Milton and Dolly Nobles in Love and Law 23-30.

Lucia di Lammermoor at the Tivoli has been attracting crowds. Ida Valeraga and Alice Neilson alternate in the title role, and both have a host of admirers. Next, Ernani. Grand opera has taken a firm hold, and no doubt will swell the pockets of the management.

Grover's new Alcazar is apparently going to live. Business has been good and the bill has evidently been enjoyed. Everybody's Friend and A Ringer will make way for A Chip of the Old Block next week.

The open-air performance of As You Like It, for the benefit of two charity institutions and produced by Stockwell's Company of Players, was a great pecuniary success.

Leo Cooper's School of Dramatic Art will give its first public performance at the Colma via the city part of next month. The school is becoming quite popular and its membership is advancing steadily.

The Trilby engagement at the Baldwin is almost sold out.

Alice Carle left for the East last Wednesday to attend her sick mother.

The Tavery Opera co. is booked for next Spring at the Baldwin.

Henry E. Disney has received an offer to create the leading role in the new English comedy, The Strange Adventures of Mrs. Brown, which will receive an early production in New York. Mr. Disney is undecided as to whether he will accept or remain permanently on the coast.

Sam C. Mott arrived from the East to join Stockwell's co. as advance agent. H. P. TAYLOR, JR.

## BALTIMORE.

Padd'shead Wilson made an immense success at Harris' Academy of Music. Frank Mayo's character study of the chieftain lawyer is one of the finest pieces of work seen here for years. The entire co. is well balanced and gives excellent effect to the quaint lines and dramatic situations with which the play abounds. Clara Morris Sept 20-5.

At Ford's Primrose and West's Minstrels entertained a large audience. The production is certainly minstrelsy on a grand scale and the performance is as amusing as it is brilliant. The New York Lyceum co. 30-5.

Eugene O'Rourke and Bettina Gerard in The Wicklow Postman were the attractions at the Holiday Street, where they will be followed 30 by Eugene Fomkins' Black Crook.

Russell Brothers' Comedians made things lively at Kernan's Monumental Theatre and gave a good entertainment. Watson Sisters' Extravaganza co. 30-5.

The New Howard Auditorium, seating sixteen hundred persons, will be opened 30. The first attraction will be the Vaudeville Club. This will be one of the most beautiful houses in the city, as Manager Kernan has been lavish in his expenditure of money to make it so.

The Dighy Bell Opera co. is rehearsing Nancy Lee, a nautical ballad farce by Fred. Miller, which they will produce Oct. 7 at Harris' Academy of Music.

HAROLD BUTLER.

## INDIANAPOLIS.

Bonnie Scotland will be presented at the Grand Opera House Sept. 23-29.

English's Opera House was dark 23-28. London Belles drew crowded houses at the Park Theatre 23-25. The De Novas' illuminated trapeze act, Sandowe, the boy wonder; Kittie Houston and George C. Davis were among the features. Crawford's Minstrels 26-28; A. V. Pearson's Stock co. 30-5.

Minco's City Club opened to immense business at the Empire Theatre 23, breaking the record at this theatre this season. Fanny Everett, Harry Bryant, Charles Seamans, Fred. Bulla, comedians, and Paulo and Dica are special cards of this aggregation. Sam Jack's Extravaganza co. 30-5.

Minco's City Club co. hosts of a genuine countess in their company, who was reputed very wealthy a year ago and joined only recently. Her name is Madame Marial. G. H. RICKER.

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## CORRESPONDENCE.

## ALABAMA.

**MOBILE.**—THEATRE (J. Tannenbaum, manager): The Devil's Auction Sept. 20, 21; large and well-pleased audience. —**IRVING**: Fred Hooker, lease of the new Princess Theatre arrived here on 20. His house will be opened on 18. He states that he has booked some of the best attractions on the road.

**ANNISTON.**—NORRIS STREET THEATRE (R. St. John, manager): House dark week of Sept. 16-21.

**TUSCALOOSA.**—ACADEMY OF MUSIC (Brady and Miller, managers): W. E. Gorman in A Green Goods Man will open the season Sept. 27.

**HUNTSVILLE.**—OPERA HOUSE (W. W. Newman, manager): The season will not open until about the middle of October, the time until then being at most solidly filled with local attractions. Manager Newman has the finest line of attractions booked of any previous season, and he expects to book a few more as he yet has a few open dates. A very good season is looked for. In addition to a drawing population of 16,000, an additional 4,000 will be given by the building of electric car lines between East and West Huntsville, making all cars pass in front of the Opera House, and the distance from all points only ten minutes' ride.

**GADSDEN.**—KYLE'S OPERA HOUSE (Charles L. Levee, manager): H. H. Ragan will lecture on "The Footprints of George Washington" Sept. 30. Pay Train, Carrots, and The Dead Game Sport are underlined.

## ARKANSAS.

**FORT SMITH.**—GRAND OPERA HOUSE (S. C. Hunt, manager): Katie Putnam, supported by Herbert Cawthorne and a good co., gave a most pleasing performance to a small audience Sept. 19. Miss Putnam, who is a favorite here, would have drawn a packed house were it not for the intense heat and the poor billing of the city. The scenery was effective and beautiful. Charles Elliot Nimmon, mind reader, gave an interesting exhibition 21-23. Georgia Minstrels 30; In Old Kentucky 1-7; Sharpley's Lyceum co. 7-12; The Dazzler 15.

**HOT SPRINGS.**—OPERA HOUSE (J. W. Van Vleet, lease and manager): Katie Putnam in The Old Lime Kiln Sept. 21; good business.

## CALIFORNIA.

**LOS ANGELES.**—THEATRE (H. C. Wyatt, manager): House dark Sept. 23-24. —**REBEKAH** THEATRE (Fred A. Cooper, manager): The Frohman co. in Jane and The Colonel's Wives filled the house week ending 21. The Minister 22. —**ITEMS**: Gustav Walter, of San Francisco, Director-General of the Orpheum circuit, is here looking after his interests and incidentally taking in La Fiesta at San Bernardino. —The Los Angeles Theatre is being handsomely frescoed and red-carpeted. —Thomas C. Leary is now playing at the Orpheum after an absence of twelve years from Los Angeles, where he first came into prominence as a comedian.

**SAN DIEGO.**—FISHER OPERA HOUSE (John C. Fisher, manager): Prof. Tyndall, hypnotist, Sept. 16, 17; large houses. Pauline Hall 8, 9.

**OAKLAND.**—MACDONOUGH THEATRE (Charles E. Cook, manager): House dark week of 15-22. Pauline Hall Opera co. in Dorcas underlined. The Stockwell co. will appear here for a week following their San Francisco engagement. —**OAKLAND THEATRE** (J. J. Collins, proprietor; Louis A. Imhaus, manager): May Nannery and stock co. in Wife for Wife to good business Sept. 16-22. The work of the whole co. is very acceptable. W. L. Gleason with May Nannery in By the Order of the Czar 23-29.

## COLORADO.

**COLORADO SPRINGS.**—OPERA HOUSE (S. N. Nye, manager): Too Much Johnson with William Gillette in the cast to a large audience Sept. 21. Every one pleased.

**LEADVILLE.**—WISTON OPERA HOUSE (A. S. Weston, manager): House dark Sept. 15-22. —**LYNUM** THEATRE (Simpson, manager): Tit for Tat for fair business Sept. 15-21.

**GREENEY.**—OPERA HOUSE (W. A. Heston, manager): The Rocky Mountain Lyceum Course will open Sept. 21 with General John B. Gordon as lecturer.

**PUEBLO.**—GRAND OPERA HOUSE (S. N. Nye, manager): William Gillette in Too Much Johnson to a crowded house Sept. 20. Best play of the season.

**GRAND JUNCTION.**—PARK OPERA HOUSE (Edwin A. Haskell, manager): In Old Tennessee Sept. 21. Good-sized audience; performance good.

**ASPEN.**—WHEELER OPERA HOUSE (J. J. Ryan, manager): The Aspen Comedy co. in Engaged to S. R. O. Sept. 18. In Old Tennessee 20; good house.

## CONNECTICUT.

**HARTFORD.**—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Mlle. Rhea opened her season here Sept. 19 in Josephine, making the same success that the piece did several seasons ago. A few changes have been made in the piece, yet it is substantially the same. All the leading members of the old co. are retained with the exception of a leading man, in the person of Lyon L. Adams, who essayed the role of Napoleon to the satisfaction of all. Charles E. Blaney's latest farce-comedy, A Baggage Check, pleased a large house 20. It proved a lively skit replete with comedy and music. Lewis Morrison in Faust 21 attracted a good-sized audience. Chances Oloft 22. —**ITEMS**: Paul Kester has written a new play for Rhea, which will be produced soon at Worcester. It is founded on the story of Se-I Gwynne. —The new theatre project in Hartford, a "dark embryo" state, the dispute as to the title of a part of the land on which it is supposed to be built being far from settled. The city claim that \$500 should be paid into its treasury for its surrender, while the president of the insurance co. that disputes its possession declares that he positively will not give more than \$1,000. There is likely to be no compromise, and the opportunity affords itself for new theatre projects to get together and once more "project." —The Press Club held their September dinner at the Riverside Inn, Unionville, 21, your correspondent acting as master of the feast. Bruce Edwards, dramatic editor of the Post, read an interesting paper, "The Newspaper Man as Presented on the Stage," which was discussed pro and con by the members.

**BRIDGEPORT.**—PARK CITY THEATRE (Parsons and Jennings, managers): Rhea's presentation of Josephine, Empress of the French, was even better than ever Sept. 21. On the following day (Sunday) the co. made an all-day rehearsal of Nell Gwynne, to be produced 20 at Worcester. It promises well for its success. The cancellation of The Merry World 23 left the house dark until Walker Whiteside made his initial visit to the city, 28, 29, in Hamlet and Richeieu to audiences that compared his work with that of older tragedians and received by them frequent curtain-calls to be satisfied beyond a doubt. Chances Oloft's Irish Artist 27. Cissy Fitzgerald with her winks and dance in The Foundling 30; Edward Harrigan 3; Old Glory 6; Robert Mantell 10; Zero 12; Humanity 14, 15. —**THE** AUDITORIUM (Parsons and Jennings, managers): Hoss and Hoss was presented 19-21. The Howard Athenaeum Star Specialty co. 24; good business. Congrove and Grant's Old World Show 26-28; fair houses. The Howard Stock Dramatic co. 29-34 are announced. —**GOSWICK**: The insurance co. who back the theatre project in Hartford, though momentarily set back by the city's claim to some of the land, has gone ahead, and \$2,000 worth of material is now on the ground and excavating is completed. Manager Parsons is not the man to take a "bluff" kindly, even by a municipality, and the insurance co. have now offered the city the very exorbitant price demanded upon proof of its title to a disinterested commission. Hartford correspondent kindly note.

**NEW BRITAIN.**—RUSWICK LYCEUM (Gilbert and Lynch, managers): A good house and a very enthusiastic one greeted Stuart Robson Sept. 19 on his opening night in Government Acceptance. The play was pronounced a great success. James O'Neill in Virginia made a big hit 23. He is well supported. The Merry World 26; Appomattox 30; Old Glory 3. —**OPERA HOUSE** (A. L. Bishop, manager): This house opens 26 for three nights, under the new management. Allen and West will be the first attraction. Popular plays will prevail. —**ITEMS**: While Stuart Robson's stage manager was cutting the cords on a package his knife slipped and entered the calf of his leg inflicting an ugly wound. He was able to superintend the first night performance but did so from a litter.

**NEW LONDON.**—LYCEUM THEATRE (Ira W. Jackson, manager): Faust to a fair-sized audience Sept. 19. Stuart Robson in Government Acceptance; a 21; very pleasing performance to good business. 1 stage settings were particularly fine. Rhea 29; mss. un-sized audience. Chances Oloft in The Irish Artist 28; an

appreciative and enthusiastic audience who evinced their pleasure by frequent curtain-calls. Mr. Oloft possesses a very sweet voice. Old Glory 30; Frank Bush 2; U. T. C. 30. —**GAIETY OPERA HOUSE** (Ira M. Jackson, manager): Rice and Barton's Comedians opened the season at this house 20 to a large and well-pleased audience.

**WATERBURY.**—JACOBS OPERA HOUSE (Jean Jacques, manager): The White Squadron attracted a good-sized audience Sept. 19. James O'Neill in Virginia on 20 delighted an audience that completely filled the theatre. His co. was very good. A Baggage Check, presented by James T. Kelly and his excellent co., immensely pleased a fair-sized audience on 21. Walker Whiteside opened his season here on 23. He appeared in Hamlet and was applauded by one of the most enthusiastic audiences that ever gathered in the theatre. James O'Neill and his excellent co. returned on 24 and presented his new piece, The Lyons Courier. On 25 the Boston Athenaeum Specialty co. pleased a large audience. The Gorman 25; Rice's 102, 26.

**TORRINGTON.**—NEW OPERA HOUSE (F. R. Matthews, manager): Girl Up to Date Sept. 20; Howorth's Hibernia 2; Edward Harrigan in Old Lavender 9.

**SOUTH NORWALK.**—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): Minnie Lester Sept. 16-21; good business. Joe Ott in The Star Gazer 28.

**DERBY.**—STERLING OPERA HOUSE (J. L. Ungerer, manager): James O'Neill in The Lesqueres Cane for fair business Sept. 21. Walker Whiteside delighted a large house as Hamlet 24.

**STAMFORD.**—TOWN HALL (F. M. Briggs, manager): Rice and Barton Sept. 21; small house; performance good. —**Bobby's Comedy co.** 23-28. Robert Mantell 11.

**ROCKVILLE.**—HENRY THEATRE (Murphy, Wendt and Filton, managers): The Gorman in Gilboolesy Abroad Sept. 23 to a good house and well-pleased audience. Falio Romani 9; Brooklyn Handicap 17; Little Trilixie 21. —**ROCKVILLE OPERA HOUSE** (J. H. Freeze, manager): The White Squadron 19; fair house. Up to Date Girl 3.

**WILLIMANTIC.**—LOOMER OPERA HOUSE (J. H. Gray, manager): Gilboolesy Abroad Sept. 24; fair but top-heavy house. A Ride for Life 1; A Girl Up to Date 2, 3, 4.

**WINSTED.**—OPERA HOUSE (J. E. Spaulding, manager): House dark Sept. 23-24. Foresters' Fair 30-3; Midnight Flood 9.

**NEW HAVEN.**—HYPERION THEATRE (G. B. Bunell, manager): Rhea Sept. 24; The Merry World 27, 28. —**GRAND OPERA HOUSE** (R. B. Bunell, manager): The Great Brooklyn Handicap 19; full house, in opposition to a trolley party of twenty-five cars and a decidedly warm night. The White Squadron 20, 21 proved a drawing attraction. A Ride for Life 23; large audience. The piece has several novel scenes including a realistic locomotive. The Girl I Left Behind Me 26-29.

**NORWICH.**—BROADWAY THEATRE (Dodge and Harrison, managers): Lewis Morrison's Faust was presented Sept. 18 to a large audience. The scenery and electric effects were elaborate, and the acting fairly good. Rhea gave a delightful performance of Josephine 20 to a fair house. The supporting co. is adequate. Rice's 1492, 26. Girl Wanted and Old Glory underlined. —**BREED OPERA HOUSE** (Ira Jackson, manager): The French Folly co. gave three performances beginning 19 to good business. House dark 27-28.

**MIDDLETOWN.**—THE MIDDLESEX (Middlesex Assurance Co., managers): The Gorman in Gilboolesy Abroad Sept. 23; good business. The Gorman have made quite a bit in their new departure. Cissy Fitzgerald with her winks and kick in The Foundling 8. —**ITEMS**: Manager Wells, of the McDough, is receiving many replies to his advertisement in the Managers' Directory.

## DELAWARE.

**WILMINGTON.**—OPERA HOUSE (Jesse E. Bayles, manager): Silver King Sept. 20; fair business. On 23 the Hanford, Spencer, and O'Brien combination made their first appearance in The Merchant of Venice, and were greeted with a good house. For a first performance the production was good. Charles B. Hanford as Shylock proved himself an actor of merit, as did James Carden as Antonio. Miss O'Brien made her debut, and the future may hold much in store for her. Miss O'Brien can fully lay claim to much personal beauty. The White Rat 27; Louis James 29; 8 Bells 1; Billy Van's Minstrels 2; Aborn Opera co. 7-12. —**RIJOUT** THEATRE (Frank Beresford, manager): The Kodak co. 19-21; fair houses. The Midnight Special 23-25; big business. All the Comforts of Home 30-3; Titus and Hayes Vandeville co. 3-5; In the Foot Hills 7-9; Maloney's Raffle 10-12; Orpheum Stars 14-16; Harry Seymour's Burlesque 17-19. Owing to the disbanding of The Western co. the house will remain dark 26-28.

## FLORIDA.

**JACKSONVILLE.**—PARK OPERA HOUSE (I. D. Burbridge, manager): A Trip to Chinatown 24 drew a crowded house. White Slave 30.

## GEORGIA.

**ATHENS.**—NEW OPERA HOUSE (H. J. Rowe, manager): Joe Cawthorne in A Fool for Lack Sept. 24 to a full house and delighted audience. Trilixy 27.

**ROME.**—NORTH'S OPERA HOUSE (James R. Nevin, manager): My Wife's Husband, which was to be here Sept. 20, stranded in Nashville, so the house was dark week ending 21.

**SAVANNAH.**—THEATRE (J. C. Shaw, manager): A Trip to Chinatown Sept. 23; S. R. O. Harry Connor as Welland Strong made quite a hit. —**ITEMS**: Manager Shaw by adopting the regulation, "full dress" for his ushers and attaches of the house, has received the congratulations of the patrons. Oh, what a difference from years that have gone. May he be with us long.

## ILLINOIS.

**PEORIA.**—GRAND OPERA HOUSE (Chamberlain, Barhydt and Co., managers): The Tornado Sept. 16; fair house. The Player 18; small house. Trilixy 20, 21 and matinee, good houses. Handsome souvenirs were given to the women in the audience at the matinee.

**CLINTON.**—NEW OPERA HOUSE (John B. Arthurs, manager): Sam J. Burton as Si Perkins to good business Sept. 19; audience fairly pleased.

**QUINCY.**—EMPIRE THEATRE (Chamberlain, Barhydt and Passmore, managers): The Defaulter Sept. 19; fair business. U. T. C. 21, matinee; and evening to good business. —**Carroll's Minstrels** 24; Spooner Comedy co. 26, 28; Trilixy 1.

**BLOOMINGTON.**—NEW GRAND (C. E. Petty, manager): Lawrence Hanley Sept. 17; light house. Si Perkins 21; fair business. The Original Pansy Show co. gave an excellent performance 23 to a large and appreciative audience. Charles's Aunt 2. A. Y. Pearson's comb. 7-13.

**SPRINGFIELD.**—CHATTERTON OPERA HOUSE (R. L. Chatterton, manager): The Defaulter Sept. 18; small but well-pleased audience. Si Perkins 20; top-heavy house. Sadie Hanson in Kentucky Girl 21; fair business. The Three Rubes booked for 17 did not appear.

**PRINCETON.**—APOLLO OPERA HOUSE (C. G. Cushing, manager): A Turkish Bath Sept. 18; good house; audience very well pleased. The Bella (home talent) under the direction of F. C. Burton and H. J. Russell, benefit for the American Band 2. Si Plunkard 11.

**STERLING.**—ACADEMY OF MUSIC (Fred Hempstead, manager): House dark week of Sept. 16-21.

**DECATUR.**—GRAND OPERA HOUSE (F. W. Haines, manager): Lawrence Hanley failed to appear Sept. 16, being indisposed from various causes, but filled his date at Bloomington 17. Sinbad 18, notwithstanding the extremely hot weather drew a large house. Alabama 23; large audience. Vale of Avoca 24; A Bowsy Girl 27.

**JACKSONVILLE.**—GRAND OPERA HOUSE: A. M. Palmer's Trilixy to a large and delighted audience Sept. 19.

**STREATOR.**—PLUM OPERA HOUSE (J. E. Williams, manager): House dark Sept. 16-21.

**GALESBURG.**—THE AUDITORIUM (F. E. Berous, manager): Tornado Sept. 17; fair house. Trilixy 19 and Bunch of Keys 23; big houses. Roland Reed 25; In Old Kentucky 30; Conroy and Fox 30; Trilixy 1.

**LASALLE.**—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): The Progressive Woman Sept. 17; light house. In Old Kentucky 28.

**PARIS.**—SHOOT'S NEW OPERA HOUSE (I. A. G. Shoaff, manager): The opening of this new house by Roland Reed Sept. 19 was an unqualified success. Receipts \$700.25. On Sept. 20 Host's A Bunch of Keys, Fatty Stewart, with his Two Johns, 4; Ezra Kendall's A Pair of Kids 7; Barlow Brothers' Minstrels 10. —**ITEMS**: Everybody is pleased with the new theatre.

**ENGLEWOOD.**—MARLOWE THEATRE (B. T. Timmerman, manager): Slayton's Jubilee Singers Sept. 12, no performance given on account of small audience. Baker Opera co. in Powhatan 20, 21. —**NEW LINDEN** THEATRE (Frank E. Baker, manager): Maloney's Wedding delighted small audiences week of 15; the best acted business. Crawford Brothers' Minstrels 22-24.

**EAST ST. LOUIS.**—MCCLANAHAN'S OPERA HOUSE (Frank McClelland, manager): A Cracker Jack pleased two medium houses Sept. 22. Sadie Hanson in A Kentucky Girl 29; Bonnie Scotland 6; Planter's Ward 9.

**ROCKFORD.**—OPERA HOUSE (C. C. Jones, manager): The American Extravaganza co. in Ali Baba pleased a good house Sept. 21.

**ELGIN.**—DU BOIS OPERA HOUSE (Fred W. Jencks, lease and manager): A. V. Pearson's Stock co. played Police Patrol Sept. 18. Land of the Midnight Sun 19; Midnight Alarm 20 and De by Mascot 21 all to good business. The company is a good one and the plays are well staged. A Bowsy Girl 20; good sized audience. Both play and co. above the average. Clara Thropp made a distinct hit as Nora Hallinan, the Bowsy girl. Her character sketch was unique.

**OTTAWA.**—SHERWOOD'S OPERA HOUSE (F. A. Sherwood, manager): A Bowsy Girl Sept. 23; Ali Baba 7.

**AURORA.**—OPERA HOUSE (J. W. Plain, manager): A Bowsy Girl Sept. 24; Ali Baba 30.

**MT. STERLING.**—GRAND OPERA HOUSE (J. M. Murphy, manager): Salter and Martin's U. T. C. Sept. 24; fair house.

## INDIANA.

**NEW ALBANY.**—OPERA HOUSE (J. D. Cline, manager): The engagement of Emily Bancker and her clever company in Our Flat was made a society event Sept. 23, and was most successful, the house being well filled with the leading society people of this city, and much comment was made upon the pretty appearance of the house. The company is a meritorious one, and a more thoroughly delighted audience never left this theatre. Our Flat fills all the requirements of a first class comedy, and furnished an excellent vehicle for some clever specialties. Emily Bancker appears to good advantage as Mrs. Sylvester, and gave a charming impersonation of that character. She seems especially fitted for this part, and was perfectly natural. Will Mandeville as Nathaniel Glover made a decided hit in his part, and together with Miss Bancker gave several pleasing travesties on grand opera, all of which was well received. Bella, the servant, is ably taken by Anita Verno, who creates some exceedingly funny situations. Charles Leonard Fletcher made a favorable impression as McCullum, the erratic father. The supporting co. is a good one. Fred Weber, P. H. Kiley, Walter Parr, Elizabeth Roselle, and a Channee Olney, are well worth of special mention. The stage settings and costumes were elaborate. Coon Hollow 27; Ezra Kendall 3; Avey Lee in Pawn Ticket 210 underlined. —**ITEMS**: Thomas W. Ryley informs me that he has secured a new play for Miss Bancker, entitled The New Woman, from the pen of Sydney Grundy, author of Sowing the Wind. Mr. Ryley expects great results from it. He will also keep Our Flat on the road. Al Caldwell was in the city making preparations for Coon Hollow. Mr. Caldwell sends regards to Tom Mason, Hon. Charles L. Jewett, past exalted ruler of our local lodge of Elks, has been made State deputy for Indiana. Our lodge extends a welcome to our "actor-brothers, who are always made to feel at home" while here.

**ELWOOD.**—OPERA HOUSE (W. F. Van Arsdale, manager): Marie Sanger gave a very poor performance to a small house Sept. 18. Barlow Brothers' Minstrels 3.

**ROCKVILLE.**—OPERA HOUSE (D. Strouse and W. White, managers): A Clean Sweep 4. —**CARLISLE** HALL, manager: Dark 23-28.

**EVANSVILLE.**—GRAND (King Cobbs, manager): House dark Sept. 16-21. Pain's Ruins of Pompeii being the counter attraction 18-21. —**PHOEBE'S** (T. J. Graves, manager): The Henderson comedy co. played to fair houses 15-22 inclusive. The house during the last performance was packed. Coon Hollow 29.

**ANDERSON.**—GOSWICK: The work on the Grand Opera House is progressing rapidly, and it will be finished and opened on Oct. 22 by the Tavery Opera co. The theatre will have a seating capacity of 1,600. It was built by Terhune and Kigore of this city, and is leased to Dix and Tall, of Indianapolis, for ten years. They will book all attractions, but have not as yet named the Anderson manager. Charles Miller, of Indianapolis, will be stage carpenter. Mr. Miller was at one time connected with Nat Goodwin co. in the same capacity. Miss Cecil Morris left here last week to join Brady's Cotton King co.

**WASHINGTON.**—OPERA HOUSE (Hosford Brothers, manager): A Cracker Jack Sept. 17; fair house; good performance. Vaughn, Martin and Hamtrulle's Minstrels canceled. Coon Hollow 28.

**LA FAYETTE.**—GRAND OPERA HOUSE (George Seeger, Jr., manager): Marie Sanger Extravaganza on Sept. 20; poor business; co. stranded here. O'Flaherty's Vacation booked for 26 has changed to 3.

**WABASH.**—HARTER'S OPERA HOUSE (Harter Brothers, managers): Jessie Mae Hall co. Fair work. Sept. 16-21 to big and well-pleased audiences. Si Perkins 28.

**MICHIGAN CITY.**—OPERA HOUSE: Si Plunkard played the County Fair Sept. 21 to standing room only, giving entire satisfaction.

**MONTPELIER.**—GRAND OPERA HOUSE (C. W. Murphy, manager): Marie Sanger in Golden Ball Sept. 17; fair house; poor performance. —**Columbian Opera co.**, with forty city in Said Pasha, 26.

**COLUMBIA CITY.**—TUTTLE'S OPERA HOUSE (J. E. Fagan, manager): Wiley's Congress of Novelties opened the season Sept. 21-23; fair houses.

**NEW CASTLE.**—ALCAZAR (J. F. Thompson, manager): Madge Tucker Sept. 6-21; fair business, owing to extremely hot weather and counter attractions. The Scout 23; large business. Andy Amann and Flag of Truce underlined.

**HUNTINGTON.**—OPERA HOUSE (H. E. Rosebrough, manager): Dan'l Sully 25; Rose Hill Oct. 5. —**HYMENAL**: Presley B. French, of the Jessie Mae Hall co. was married on Sept. 19 to Miss Bessie Arhe, a non-professional of this city.

**SOUTH BEND.**—GOOD'S OPERA HOUSE (J. B. Toms, manager): The local lodge of the B. P. O. Elks gave a complimentary testimonial to Mr. Carner Sept. 21. The house was well filled. Si Plunkard 25; Dan'l Sully 27.

**KENDALLVILLE.**—SPENCER OPERA HOUSE (A. M. Boyer, proprietor): The Dazzler Sept. 24; Jessie Mae Hall. Fair work, 30-5.

**ELKHART.**—BUCKLE OPERA HOUSE (David Carpenter, manager): Gustave Frohman's co. in Sowing the Wind gave a very fine performance Sept. 21 to a good house. J. C. Lewis in Si Plunkard 23; good business. Dan'l Sully in A Social Lion 26; Old Homestead 1.

**ALEXANDRIA.**—THEATRE (E. O. Clinton, manager): Wiley's Congress of Novelties Sept. 17; performance excellent; attendance good. —**Columbian Opera co.** in Said Pasha 25; advance sale good.

**SEYMOUR.**—OPERA HOUSE (F. O. Cox, manager): Columbia Opera co. Sept. 24 gave a splendid performance to a large and well-pleased audience. Two Johns 7; Land of the Midnight Sun 15; Pawn Ticket 210, 17.

**PERU.**—EMERICK'S OPERA HOUSE: Dark Sept. 23-28.

**COLUMBUS.**—CRUMP THEATRE (R. F. Gotschalk, manager): Columbia Opera co. in Said Pasha drew a large audience Sept. 22; performance excellent. Birds of a Feather 26; Lillian Lewis 11; Land of the Midnight Sun 10; Flag of Truce 26; Col. Ingeroll Nov. 1.

**LOGANSPORT.**—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): Mr. and Mrs. Robert Waine, Sept. 16-21 opened to S. R. O. and continued to good business. Jolly Old Chums 23; good performance; good business. Henderson's Straight Tip 24; small house. Helene Mora 28; Columbian Opera co. Oct. 1.

**MADISON.**—GRAND OPERA HOUSE (F. E. D. Lott, manager): Weather extremely hot caused theatregoing to be deferred. Prospects for the coming season are very bright. Coon Hollow 26; Two Johns 8; Land of the Midnight Sun 14; Pawn Ticket 210, 18; Sam Jack's Adamless Eden 21. —**ITEMS**: Kalfeld's Orpheum Stars failed to keep their contract, assigning no reason therefor, and Manager Lott will probably bring suit against the derelict co.

**LAPORTE.**—HALL'S OPERA HOUSE (W. C. Willis, manager): Henderson's Big Comedy on, Sept. 25-27; The Old Homestead co. 2.

**FORT WAYNE.**—MASONIC TEMPLE (Strouder and Smith, managers): Jolly Old Chums to good business Sept. 24-29; The Players 4, 5; Plays and Players 8; Two Johns 12; Flag of Truce 14; Bowsy Girl 16; Robert Downing 17; Zion 18, 19.

## IOWA.

**DECORAH.**—GRAND OPERA HOUSE (C. J. Weiser, manager): The Orpheo Opera co. opened the Grand Sept. 28-30 to successful business. The Mascot was given on the opening night and delighted the audience. Joseph Le Brandt and his co., in Marriage a la Failure 28-29; The Arabian Knights and Cinderella Saturday matinee. —**STRIVER'S OPERA HOUSE** (George Higgins, manager): Andrews Opera co. 26-29. —**ITEMS**: The Grand has been thoroughly cleaned and repainted for the coming season, and looks as bright as it did when the theatre was first opened. During his stay Fast Manager Weiser booked a number of the leading attractions, and the patrons of the Grand are looking forward with a great deal of pleasure to the season. In the future the Grand will be lighted with electricity. Mr. Bear, of the Grand, has returned from his New York trip.

**MUSCATINE.**—COLUMBIA OPERA HOUSE (Carl Landecker, manager): The Moore and Livingston Theatre co. played week of Sept. 15 to very fair business, although the weather was extremely hot. Co. good. Gibney-Gordon Repertoire co. 30.

**MARSHALLTOWN.**—OPERA THEATRE (I. C. Speers, manager): Murray and Mack in Finnigan's Ball Sept. 19; good business, pleasing entertainment. Edwin Milton Royle, supported by an excellent co., presented Mexico 19 to a fair audience, owing to exceedingly warm weather. The piece gave entire satisfaction. Roland Reed in The Politician 23; The Wife 30.

**OTTUMWA.**—GRAND OPERA HOUSE (J. Frank Jersey, manager): Ali Baba Sept. 18; Bunch of Keys 19; both to fair business. Lillian Durham co. to good business 23-29. —**ITEMS**: Owing to extreme heat the house has not had as good patronage as it usually enjoys.

**CLINTON.**—DAVIS OPERA HOUSE (William McMillan, manager): Panch R. bertson co. in repertoire Sept. 16-21 to fair business. Lotta, reader and entertainer 26 for local chapter O. E. S. The First Iowa Cavalry reunion and camp fire 25. Cleveland's Minstrels 2; Marie Sanger co. 3; The Wife 8. —**ITEMS**: The Matrimonial Agent (Forrester and Rice) closed "to reorganize" after their performance here 14.

**KEOKUK.**—OPERA HOUSE (D. L. Hughes, manager): The torrid weather greatly affected business. The Des Moines Sept. 17 had a good house. A Bunch of Keys 18; Roche, hypnotist, 19-21; both to fair houses. Roche is not so near farce-comedy with his performances as some other hypnotists, but he is much more scientific and interesting. Dunbar Opera co. 28; Cecil Spooner co. 30-1; Finnigan's Ball 2; Charles A. Gardner 4.

**IOWA CITY.**—OPERA HOUSE: Petty (Clark, manager): Blind Boom Concert co. gave a very satisfactory entertainment to a good house Sept. 23. Roland Reed in The Politician 24. —**ITEMS**: The University opened 18 with over a thousand students in attendance.

**BOONE.**—PHIPPS OPERA HOUSE (J. J. Kirby, manager): Murray and Mack in Finnigan's Ball Sept. 19 played to a good house. The Wife 29.

**CARROLL.**—GERMANIA OPERA HOUSE: Hall's Georgia Minstrels Sept. 27.

**FORT MADISON.**—EMMER GRAND (C. H. Salisbury, manager): Ali Baba Sept. 8; receipts \$1,000. Ezra Kendall, the "old Fort Madison" favorite, was greeted with rounds of applause, and the work of Mr. Burke won him a warm place in the hearts of theatregoers in this city. A Bunch of Keys 17 pleased a large audience. The Tornado 20; good business. —**ITEMS**: A new opera house is about completed in this city and will be known as the Marquette Auditorium, and is located on the new Marquette Building. It has a seating capacity of about 500, and will be used mostly as a concert hall and for week-end repertoire co.



Marie, Carmencita, Justice of the Peace, Joshua Whitcomb, Irish Hearts and Driven from Home to S. R. O. nightly Sept. 16-21. The Derby Winner 21.

**FORT SCOTT.**—DAVIDSON THEATRE (Harry C. Erlich, manager): John Griffith in Faust to a big house Sept. 19. Performance good. Beach and Bowers' Minstrels 20. Nadine Winston, leading lady of the John Griffith co., spent a pleasant day with her father and sister while here.

**LEAVENWORTH.**—CRAWFORD'S GRAND OPERA HOUSE (C. E. Crawford, manager): A Fatted Calf Sept. 17; small house on account of the extremely hot weather. The Derby Winner 22.

**WELLINGTON.**—WOODS' OPERA HOUSE (A. M. Black, manager): The season was successfully opened Sept. 20 with Mattie Vicker's co. in Jacques to a fair audience. Performance good and well received. Stetson's Comedians 25, 26; A Fatted Calf 1. Item: Manager Black's new orchestra proved a great success on the opening night and added materially to the enjoyment of the audience. Mr. Black has a good list of attractions booked and anticipates a prosperous season.

**EMPORIA.**—WHITELY OPERA HOUSE (H. C. Whitely, manager): Gussie Johnstone co. in repertoire to fair business Sept. 16-21. The Derby Winner 23; Fatted Calf 24.

**HUTCHINSON.**—OPERA HOUSE (Mortis R. Cain, manager): Dick P. Sutton's Texas co. Sept. 23, 24, good business.

**JUNCTION CITY.**—OPERA HOUSE (Thomas W. Dorn, manager): Mattie Vickers to a well-pleased audience Sept. 5. Item: The management of Bonham Opera House of Clay Center, Kans., is now under Thomas W. Dorn, of Junction City.

**PARSONS.**—EDWARD'S OPERA HOUSE (Johnson and Steele, managers): Griffith's Faust opened the season to a large audience at advanced prices Sept. 20. Mattie Vickers 26; Beach and Bowers' Minstrels 2; Tornado 7.

#### KENTUCKY.

**PARIS.**—GRAND OPERA HOUSE (Scott and Mitchell, managers): Warren Conlan Sept. 19; very light house. Our Bill 25; Dora in Dixie 26; Eddie Fay 1; Digby Bell 17; Georgia Minstrels 28.

**LEXINGTON.**—OPERA HOUSE (Charles Scott, manager): Warren J. Conlan in Merchant of Venice and Hamlet Sept. 20, 21 to fairly good business; performance fair. Emily Rancier 24; good business; performance excellent.

**DANVILLE.**—OPERA HOUSE (J. M. Collins, manager): House dark Sept. 23-28.

**OWENSBORO.**—NEW TEMPLE THEATRE (J. J. Sweeney, manager): Frank Jones in Our Country Cousin Sept. 19; small audience; stage effects very good. Down in Dixie 24; fair-sized and well-pleased audience.

**MAYSVILLE.**—WASHINGTON OPERA HOUSE (H. C. Sharp, manager): Cora Van Tassel in Tennessee's Partner Sept. 23; fair performance to a fair-sized audience.

#### LOUISIANA.

**MONROE.**—OPERA HOUSE (C. T. Madison, manager): Monroe Amateur co., under the direction of C. T. Madison, will open this new Opera House with the comedy, A Night Off, Sept. 30, for the benefit of the Athletic Club Opera House, and will have a packed house.

**SHREVEPORT.**—GRAND OPERA HOUSE (Leon M. Carter, manager): The season opened on Sept. 12 with The Charity Ball by local amateurs to a large house. The Dazzler 19 to a good house. Devil's Auction 4, 5.

#### MASSACHUSETTS.

**SPRINGFIELD.**—COURT SQUARE THEATRE (W. C. Lenoir, manager): Mr. and Mrs. Stuart Robinson with strong co. gave their new play, Government Acceptance, before a large audience Sept. 20. For a second performance it went quite smoothly, the part Mr. Robinson acted in this play, Robert Gordon, an electrical inventor, being as unobtrusive and amusing as ever. Cripple Palmieri as a retired sea captain, and John L. Wooderson as N. T. Umshel Sheridan, a veteran who was chiefly responsible for the success of the civil war, have strong character parts, which they handle ably. The electrical effects were novel and fine. The Gormans in Gilfoyle's Abroad 21; fair business. The Girl I Left Behind Me 24; good house, but disappointing performance after the able casts we have seen in previous seasons. Town Topics 25; good attendance; bright, clean fun by skilled vaudevillians. Jack Harkaway 1; Robert Mantell 2; Ride for Life 3, 4; Wang 5. Item: Arthur Rigby, of the Gormans, was remembered by his "Pony" friends by a floral far-simile of the Steinert baseball cap present dth him during his act in The Gilfoyle's Abroad. Last season, when the Springfield Club went to Pittsfield to play an amateur nine, Manager Burns appointed Mr. Rigby manager for that day, and the accumulation of fines he imposed for speaking disrespectfully to him was something awful. He also wanted the players to walk home after the game to save expense.—Robert Mantell has been selected to present the genuine Steinert Cap to the Springfield Bonnies, champions of the Eastern League, between the acts of his play 2. The cap is a \$20 silver affair, and was won by four out of a series of six games played with the Providence nine, last year's champions, who stood second at the close of this season. President Powers will reward—George E. Gough, manager of The Girl I Left Behind Me co., renewed his Springfield acquaintances while here. He sent ticket agent for the Athol Railroad for seven or eight years and prominent in sporting events.

**WALTHAM.**—PARK THEATRE (W. D. Bradstreet, manager): Fox and Ward's Refined Minstrels to light business 16. Chaucer Olcott in The Irish Artist delighted a large audience 24. Stage settings fine and supporting co. acceptable. Mr. Olcott received a curtain call after each act, and his vocal selections were heartily enjoyed. Great Brooklyn Handicap 25; Rice's Stock co. 26. Item: Biju Theatre (W. R. Taylor, agent): Dark 26. Item: The Union Opera co., which presented The Bohemian Girl successfully last season for the benefit of the local V. M. U., will give Gilbert and Sullivan's Iolanthe for the same charity this season.

**LOWELL.**—OPERA HOUSE (Fav Brothers and Hordford, managers): Katie Emmett in Chat, an American Boy Sept. 19, played to fair business. The Girl I Left Behind Me was presented 21 and matinee to large, well-pleased audiences. The Derby Mascot, with clever Katie Rooney as the attraction, 23 to a top-heavy house. Wang 27, 28; A Ride for Life 29; Rhia 1. Music Hall (W. H. Boody, manager): The vaudeville co. during the week of 16 averaged good business. A Fair Rebel, managed by Morrison, Hagan and Holt, gave their initial performances here 23, 25; fair houses. The Engineer 26. Item: Major Payne's Colored Troubadours are still amusing the patrons of Lakeview. The Town Topics co., which lay off here week of 16 on account of a breach of contract by the Columbia Theatre, Boston, who signed Chaucer Olcott instead, will enter suit against the theatre. Fred, Mendonza and Bart. W. Wallace joined the Katie Emmett co. in this city. Cant. W. H. Daily, the noted swimmer, in advance of A Fair Rebel—John St. George and D. J. Mack, of Joe Ott's forces, were in town 23.—Manager Boody is in New York in the interest of his house.—Manager A. J. Fay expects to hang his new drop-curtain by next week. Moore, of Chicago, is doing the work.—Leonard Jordan, agent for Mme. Rhia, was in town 23.—The Manchester Elks entertained the Lowell order 26 in their usual hospitable manner.

**LYNN.**—THEATRE (Dodge and Harrison, managers): The Cotton King Sept. 19-21, with matinee 21, to splendid business. Town Topics, a new musical farce comedy, pleased a good-sized audience 23. The co. is strong in specialty, and includes such well-known comedians as William Jerome, Wood and Shepard, Conroy and McFarland, William Miller and Master Tommy Meade, a sweet-voiced soprano, A Ride for Life 28; Special Delivery 30; Wang 2; Girl Wanted and The Fatal Card underlined. Music Hall: Li the Trisix, introducing May Smith Robbins in the title role 23-25 to fair business. Tim the Tinker rest of the week 23-25. Item: Sutton Vane, playwright, and William Calder, assistant manager at the Bowdoin Square Theatre, Boston, made a flying visit to Lynn Theatre 29 and witnessed the performance of The Cotton King, of which Mr. Vane is the author.—William R. Freeman, one of Lynn's most promising amateurs, received a very flattering offer to join James O'Neill's co. for the season, but was unable to do so on account of previous arrangements.

**WORCESTER.**—THEATRE (J. F. Rock, manager): Robert Mantell Sept. 20, 21; The Girl I Left Behind Me 23; Town Topics 24 embraced the week's attractions. Good business prevailed.—Lorraine's Opera House (A. H. T. Wilson, manager): Little Trisix 19-21; Fabio Romani 23-25. Notwithstanding the hot weather (90 deg.) the house was packed to the doors.—Frost Street Opera House (George H. Batcheller, manager): London Gaiety Girls 18-21; French Folly co. 23-25.

Good business all the week. The music festival is drawing crowded houses at each concert. Melba is, of course, the great attraction. Tickets for Thursday night (Melba) are selling for \$5 to \$6.

**MILFORD.**—MUSIC HALL (H. E. Morgan, manager): Stetson's U. T. C. Sept. 27; The Cotton King 18.

**BROCKTON.**—CITY THEATRE (W. B. Cross, manager): The Girl I Left Behind Me was presented 17. Rice's Comedians in repertoire week of 23-24. Lost in New York 2; A Thoroughbred 3; Brooklyn Handicap 9; The Cotton King 12; Special Delivery 18; Thomas E. Shea 23; Jefferys Lewis 30.

**GLoucester.**—CITY HALL (Metropolitan Dramatic Club, managers): Edward W. Emerson presented Cranks Sept. 18 to a small house, but gave general satisfaction. Edward E. Nickerson's Colossal Comedy co. opened 24 for a week to a packed house. Special Delivery and Ward and Vokes underlined.

**CHelsea.**—ACADEMY OF MUSIC (James B. Field, manager): Katie Rooney in The Derby Mascot to a good house Sept. 19. The Cotton King was played to a large and enthusiastic audience 23; performance excellent. Mora Williams 20-5; Special Delivery 9; The Girl I Left Behind Me 12; U. T. C. 17; Trip to Chinatown 24; Gus Heege 31.

**HOLYOKE.**—OPERA HOUSE (W. E. Kendall, manager): A Baggage Check Sept. 19; The Gormans 20; Mlle. Rhia 26; all to fair business. Town Topics 27; Tony Farrell 30; Robert Mantell 1.—THE EMPIRE (W. H. Bristol, manager): The Gordon Stock co. closed their several weeks' engagement 31.—ITEM: The Dilemma co. were booked for three nights, 23-25, at the Empire, but Manager Bristol cancelled the co. after witnessing the rehearsal.

**NORTHAMPTON.**—ACADEMY OF MUSIC (William H. Todd, manager): The Gormans in The Gilfoyle's Abroad gave a snappy, bright performance Sept. 19 to a big house. Lewis Morris as Faust to a fair house 23 in spite of the heat. Otis Skinner in The Merchant of Venice 26; Wang 3; Robert Mantell 3.

**LAWRENCE.**—OPERA HOUSE (A. L. Grant, manager): Gustave Frohman's co. in The Girl I Left Behind Me Sept. 20 good business. William Jerome's Town Topics played a return engagement 21, and considering it was the hottest night of the season, the business was very fair. Special Delivery 2; Frank Rush in Girl Wanted 3; The Cotton King 4, 5.—ITEM: The Park Theatre is announced to open 30 with a good vaudeville bill.

**SOUTH FRAMINGHAM.**—ELMWOOD OPERA HOUSE (W. H. Trowbridge, manager): The Great Brooklyn Handicap Sept. 26; Lost in New York 30; Col. Robert G. Ingersoll 5.

**NORTH ADAMS.**—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Lewis Morrison's Faust was presented to a large and delighted audience Sept. 25. Villon the Vagabond, with Otis Skinner in the title role, did an excellent business at greatly increased prices 27. Tony Farrell in Garryowen 2; Noble 3; Frohman's Lost Paradise 4; the Gormans in Gilfoyle's Abroad 11.

**WILSON OPERA HOUSE.**—(Thomas Hanley, manager): Leon and Everett's Ladies' Club 30-2.—ITEM: Thomas McLarny, of James O'Neill's co., pass a few hours in town 26. Co. en route to Rutland, Vt.

**GREENFIELD.**—OPERA HOUSE (N. J. Lawler, manager): Lewis Morrison's Faust Sept. 24; large and well-pleased audience. Noble 3.

**TURNERS FALLS.**—COLLE OPERA HOUSE (Fred. Colle, manager): Gordon Stock co. 23 25 in repertoire. Garryowen 1.

**PITTSFIELD.**—ACADEMY OF MUSIC (Maurice Callahan, manager): Lost in New York Sept. 24; good business; good performance. James O'Neill in Faust to a large house 25. Town Topics 26; Jack Harkaway 30.

**FALL RIVER.**—ACADEMY OF MUSIC (William J. Wiley, manager): Wang Sept. 19 pleased a fairly good-sized audience. The Great Brooklyn Handicap 20 21 failed to make a hit and did a poor business. Thomas W. Keene 23 in Richard III. to good business. Othello 24; fair house. Joe Ott in The Star Gazer 25 made a big hit with a fair audience. Fabio Romani 1; The Girl I Left Behind Me 2; Girl Wanted 5.—RICH'S THEATRE (John P. Wild, manager): Tony Farrell made a hit in Garryowen 19-21 and did a good business. Agnes Wallace Villa in The World Against Her 29-3.

**PLYMOUTH.**—NEW GRAND OPERA HOUSE (George M. Burns, manager): Dark week of Sept. 21-27; Derby Mascot 3; Engineer 4; Special Delivery 11; Midnight Flood 16.—DAVIS' OPERA HOUSE: Dark 21-27.

**SOUTHBOROUGH.**—DRISHER OPERA HOUSE (J. S. Dresser, manager): Tony Farrell in Garryowen opened the regular season of the house Sept. 25 to its capacity. The co. and piece gave satisfaction. Stetson's U. T. C. co. and Brooklyn Handicap underlined.

**SALEM.**—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): E. E. Nickerson Comedy co. closed their engagement for the week ending Sept. 21 to a large business. The Cotton King 25; S. R. O.

**TAUNTON.**—THEATRE (R. A. Harrington, manager): Wang Sept. 23; large house; co. good. Tony Farrell in Garryowen 23; big business.

**NEW BEDFORD.**—OPERA HOUSE (W. B. Cross, manager): Wang Sept. 20 drew well up stairs; light below; night very warm. Albert Hart as Wang did good work. Joe Ott made his second entry here in The Star Gazer 24; audience large; co. good. Stetson's U. T. C. 25; up stairs; heavy; fair-sized below; co. medium.—ITEM: J. T. Macauley, business manager for Thomas E. Shea, was in town 25.

**ROCKLAND.**—OPERA HOUSE (Edward Whitcher, manager): The house opened 1 in New York. Sewing the Wind 12; Noble 18; Edward Harrigan 5.—ITEM: Manager Whitcher has arranged to manage Fred. Hovey Allen for a course of twenty-five illustrated lectures in neighboring cities.

**FITCHBURG.**—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): The Gormans in The Gilfoyle's Abroad played a large audience Sept. 10. Katie Emmett in Chat, an American Boy, 21 had a good-sized audience. A Trip to Chinatown 36; Rhia 2.

#### MAINE.

**AUGUSTA.**—OPERA HOUSE (Frank A. Owen, manager): A Thoroughbred pleased Sept. 21. Hi Henry's Minstrels 23; Old Rube Tanner 28.

**BANGOR.**—OPERA HOUSE (Frank A. Owen, manager): Hi Henry's Minstrels Sept. 20, 21; good business. Sawdell's Dramatic co. 22-28 opened to good business at popular prices.—ITEM: Mr. Sawdell celebrated his fiftieth birthday, after the performance on Tuesday night, by giving a banquet to the members of the co. and a few invited guests. Mr. Sawdell was the recipient of several testimonials of his popularity from the members of the co.

**BATH.**—COLUMBIA THEATRE (F. A. Owen, manager): The A. V. Pearson Stock co. closed a fairly successful week Sept. 21. The pieces presented were finely staged and the co. first class.

**PORTLAND.**—LOTHROP'S PORTLAND THEATRE (Charles C. Tuckbury, manager): Hi Henry's Minstrels Sept. 19; very satisfactory performance; large attendance. The Derby Mascot 20; large audience. Thomas E. Shea 23-29 in repertoire at popular prices to his usual large business. Melba 2; Col. Robert G. Ingersoll 18; subject: "Which Way?"

**BELFAST.**—OPERA HOUSE (F. E. Cottrell, manager): Old Rube Tanner Sept. 23; Ada Gray 3, 5.

#### MARYLAND.

**FROSTBURG.**—(RAVENSBORO'S) OPERA HOUSE (J. T. Ravenscroft, manager): Henry Winchell in Extra Kendall's A Pair of Kids Sept. 23 to a large audience; performance excellent. Joshua Simkins 26; Florence Bindley in The Pay Train 1.—ITEM: The Opera House has undergone a complete change; new scenery, new curtains, brightly painted and frescoed, has made this the most attractive Opera House in Western Maryland. New opera chairs are now on the way and will be the first ever seen in this locality.

**HAGERSTOWN.**—ACADEMY OF MUSIC (Charles M. Futterer, manager): The Limited Mail had a full house Sept. 19. Florence Bindley in The Pay Train 20.

**CUMBERLAND.**—ACADEMY OF MUSIC (J. H. Stahl, manager): House dark week of Sept. 21-27. The Arabian Nights 30.—THE FAIR MAIL 2.

**LONA CONING.**—RYAN'S OPERA HOUSE (James Ryan, manager): The season opens here on Sept. 20 with Josh Simpkins.

#### MISSOURI.

**BUTLER.**—OPERA HOUSE (J. W. Taylor, manager): Side-Tracked Sept. 21; large audience. Beach and Bowers' Minstrels 26.

**MANNIBAL.**—PARK OPERA HOUSE (Watson and Price, managers): Sinbad Sept. 18; packed house at advanced prices. The Hustler 20.

**MEXICO.**—FERRIS' GRAND OPERA HOUSE (H. C. Egan, manager): Sinbad and Martin's U. T. C. co. Sept. 18; good performance; large house. Alabama 25; Griffith's Faust 1; Derby Winner 10.

**AURORA.**—OPERA HOUSE (T. A. Starr, manager): John Griffith in Faust Sept. 24; Side-Tracked 26.

**CAPE GIRARDEAU.**—OPERA HOUSE (J. F. Schuchert, manager): Dark Sept. 16-21.

**CLINTON.**—OPERA HOUSE (W. Brauman, manager): Callicotte Comedy co. Sept. 16-21 gave satisfactory performances to very small houses. Richard and Pringle's Minstrels to S. R. O. 19; Fatted Calf 26; Faust 27.

**SPRINGFIELD.**—BALDWIN THEATRE (H. D. Jewell, manager): Katie Putnam Sept. 18 gave the opening performance of the season to a large and well-pleased audience. The Home Minstrel co., organized by J. M. Duh's of this city, made its first appearance 20 to a satisfactory house. This performance will be repeated at intervals during the season. Fatted Calf 26; Griffith's Faust 25.—GRAND OPERA HOUSE (F. S. Heffernan, manager): Side-Tracked 25.

**FULTON.**—GRAND OPERA HOUSE (T. M. Bolton, manager): Dark Sept. 18-23.

**JOPLIN.**—CLUB OPERA HOUSE (H. H. Haven, manager): Considering the hot weather, quite a good sized audience greeted Katie Putnam and Herbert Cawthorn in The Old Time Linn Sept. 17. Richard and Pringle's Minstrels 21; small house. John Griffith's Faust 22; fair house. Mattie Vickers in Jacques 27; Side-Tracked 29; Alabama 30; A Fatted Calf 2.

#### MICHIGAN.

**MUSKEGON.**—OPERA HOUSE (F. L. Reynolds, manager): The Old Homestead Sept. 18; performance excellent; fair house. Sewing the Wind 24.

**FLINT.**—MUSIC HALL (Rankin and Hubbard, managers): Charles's Aunt Sept. 25.—THAYER'S OPERA HOUSE (H. A. Thayer, manager): The Dazzler to a good house Sept. 16. Lillian Lewis in Cleopatra 24.

**SAGINAW.**—ACADEMY OF MUSIC (John Davidson, manager): The Dazzler Sept. 16; small house. Lillian Lewis in Cleopatra 20; Sol Smith Russell 22; Charles's Aunt 24.

**ADRIAN.**—CROWELL'S OPERA HOUSE (H. E. Cook, manager): Lillian Lewis in Cleopatra Sept. 18; splendid business. The feature of the evening was the theatre party given by Manager Cook to a number of his friends, and the banquet at Hotel Lawrence after the performance. Marie Kinkle in repertoire opened for a week in My Old Kentucky Home 29; large business. Sewing the Wind 2.

**GRAND RAPIDS.**—POWERS' (J. W. Spooner, manager): The popularity of the Old Homestead was attested by the large audience that greeted its production Sept. 20, 21. The co. was excellent and the scenic effects, including an electric storm scene in the first act, were decidedly clever. Sol Smith Russell 25, 26 in The Rivals and An Everyday Man.—GRAND (O. Stair, manager): Two Johns with "Fattie" Stewart and a fairco. has entertained fair sized and ences 23-25. Two Old Cronies 26-29.

**PORT HURON.**—CITY OPERA HOUSE (L. T. Bennett, manager): Sewing the Wind to a large and very appreciative audience Sept. 17. Lillian Lewis as Cleopatra 23; good performance; small house.

**BATTLE CREEK.**—HAMILIN'S OPERA HOUSE (E. R. Smith, manager): Sewing the Wind Sept. 20; fair house.

**LANSING.**—BAIRD'S OPERA HOUSE (James J. Baird, manager): The Old Homestead drew a big house Sept. 23, giving entire satisfaction. The Star has been dark for a week.—ITEM: The familiar face of Mr. Jones is again at the box-office, he having returned from Los Angeles, Cal., after a year's absence. His many friends among the profession will be pleased to know that his health has been fully restored.

**DAY CITY.**—WOOL'S OPERA HOUSE (A. E. Davidson, manager): Lillian Lewis in Cleopatra drew a good audience Sept. 21. Sol Smith Russell in An Everyday Man 23; large and enthusiastic audience. Charles's Aunt 27; Old Tennessee 3, 4.

**KALAMAZOO.**—ACADEMY OF MUSIC (B. H. Bush, manager): Stewart's Two Johns co. to light business Sept. 20. The Dazzler introduced some good specialties to a fair-sized audience 23. Shenandoah underlined.

**ANN ARBOR.**—OPERA HOUSE (A. J. Sawyer, manager): Lillian Lewis in Cleopatra to a small house Sept. 18. The Dazzler to a small but well-pleased audience 21.

**BELDING.**—OPERA HOUSE (W. P. Hetherington, manager): Gilbert Comic Opera co., return engagement, Sept. 21; full house and very enthusiastic audience. The Great Chinese of Normandy and also second act of Mascot by special request. Ha! Stephens as Gaspard made an emphatic hit.

**DOWAGIAC.**—BUCKWITH MEMORIAL THEATRE (W. T. Leckie, manager): Si Plunkard Sept. 19; large upper house. Denham Thompson's Old Homestead co. 20.

**SAULT STE. MARIE.**—SOO OPERA HOUSE (G. G. Scamton, manager): Ovide Musin Sept. 13; good business. Alabama 14; crowded house.

**COLDWATER.**—TIBBET'S OPERA HOUSE (J. T. Jackson, manager): Sewing the Wind 1; Si Perkins 5.

#### MINNESOTA.

**STILLWATER.**—GRAND OPERA HOUSE (E. W. Durant, manager): House dark Sept. 18-21.

**LITTLE FALLS.**—GROSS OPERA HOUSE (Phil. J. Gross, manager): House dark Sept. 16-20, undergoing some repairs. F. E. Rice Concert co. 1.

**WINONA.**—OPERA HOUSE (O. F. Burlingame, manager): Dark Sept. 23-26.

**ST. PETER.**—NEW GRAND OPERA HOUSE (Satory and Hale, managers): Andrews' Opera co. in The Pretty Persian Sept. 21 to a large house. The audience was well pleased. The London co. for three nights, commencing 26. Lewis Morrison's Faust Oct. 8.

**CROOKSTON.**—GRAND OPERA HOUSE (T. H. Boim, manager): Lincoln J. Carter's Fast Mail Sept. 20; fair house. The Tornado 4.

**MAKATO.**—THEATRE (C. H. Sulpaugh, manager): Rush City Sept. 23; On the Bowery 20.

**DULUTH.**—Lynch (L. N. Scott, manager): Julia Marlowe-Taher and Robert Taher in As You Like It Sept. 23. Twelfth Night 24; large and appreciative audiences. The performance was admirably produced. Mr. and Mrs. Taher were at their best, and the rest of the cast was uniformly good. House dark 25 to Oct. 3.—TEMPLE OPERA HOUSE (J. F. Condon and Jacob Litt, managers): Steve Brodie in On the Bowery 20, 21; good business; play well received by the galleries. On the Swannee River 27; War of Wealth 4, 5; Rebecca McKenzie Concert 10.

#### MONTANA.

**BOZEMAN.**—OPERA HOUSE (W. W. Livingston, manager): Fast Mail Sept. 20.

**BUTTE.**—MAGUIRE'S OPERA HOUSE (John Maguire, manager): House dark Sept. 15-20.—ITEM: Manager Maguire will conduct the funeral of the late Lillie Hamilton, who died here Sept. 19.

**GREAT FALLS.**—OPERA HOUSE (G. N. Hartley, manager): A Jay Circus is billed for Sept. 23.

**MISSOULA.**—BURNETT OPERA HOUSE (G. N. Hartley, manager): The Pay Train gave an entertaining performance Sept. 18. The scenic effects and specialties were good. Sam Bassett in his Irish character was pleasing and Edith Fassett Tilton is a soubrette of ability.

#### MISSISSIPPI.

**VICKSBURG.**—OPERA HOUSE (Piazza Co., managers): Outraged opened with The Dazzler to a good house Sept. 20. Devil's Auction 1.

**NERIDIAN.**—GRAND OPERA HOUSE (L. Roherberg, manager): The season opened with Grimes' Cellar Door Sept. 23 to good business. Co. very good indeed and audiences well-pleased with the performance. The quartette deserves special commendation, and the singing was excellent. Charles H. Vale's Newest Devil's Auction 30; Joe Cawthorn 2.—ITEM: Manager Roherberg has an excellent lot of attractions

hooked for this season, and the indications are that business will be better than for years.

**GREENVILLE.**—OPERA HOUSE (L. Hester, manager): Opens 8 with Joseph Cawthorn in A Fool for Luck, to be followed by Henry Watterson, The White Slave, Otto Krause's stock co. of clever players, and other attractions.—ITEM: Harry March's face will be a familiar one to professionals, as he appears in the box-office this winter. Mr. March formerly trod the boards.

**NATCHIEZ.**—TEMPLE OPERA HOUSE (Sidney J. Lowenberg, manager): The Dazzler Sept. 21; fair business. Charles H. Vale's Newest Devil's Auction co. 1.

**COLUMBUS.**—OPERA HOUSE: Dark Sept. 23-28.

#### NEBRASKA.

**LINCOLN.**—THE LANSING (E. A. Church, manager): On the Swannee River (colored co.) Sept. 19; The Derby Winner 23; all to light business owing to the extremely hot weather. John Stapleton co. (Gustave Frohman's) presented The Wife 24 to a fair house. Rush City 26; Cleve and the Minstrels 27.—TAN FUNKER (F. C. Zehring, manager): The Bostonians are announced for an early date.

**WAYNE.**—OPERA HOUSE (Colonel James Britton, manager): Madame Fitz Concert co. Sept. 19; good co.; small house. Mahara's Colored Minstrels 27.

#### NEW HAMPSHIRE.

**MANCHESTER.**—OPERA HOUSE (C. W. Harrington, manager): A. V. Pearson's stock co. Sept. 23-29 in repertoire did well at popular prices.—GORMAN'S THEATRE (Charles J. Gorman, manager): May Smith Robbins in Little Trisix drew well 26-28.—ITEM: The local Lodge of Elks enjoyed their annual outing 26 at the Driving Park.

**PORTSMOUTH.**—MUSIC HALL (J. O. Ayers, manager): A Thoroughbred Sept. 29; The Derby Mascot 30; Hi Henry's Minstrels 1.

**CONCORD.**—WHITE'S OPERA HOUSE (B. C. White, manager): Special Delivery to a good house Sept. 18; Derby Mascot 24.

#### NEW JERSEY.

**TRENTON.**—TAYLOR OPERA HOUSE (H. C. Taylor, manager): The Old World Mystery Show 7-12; Camille D'Aville Opera co. 14; Stuart Robson 16.

**DOVER.**—BAKER OPERA HOUSE (William H. Baker, manager): Rice and Barton's Comedians Sept. 26 made a hit on their first appearance here. The Gerville Tempes Comic Opera co. Sept. 30-2, under the auspices of the Myosotis Club of Dover.

**NEW BRUNSWICK.**—ALLEN'S THEATRE (J. E. Starke, manager): Sutton Vane's drama, The Span of Life, Sept. 19 to a good-sized house; performance good. Gus Heege 27; 8 Bells 30; Tony Farrell 9; Lost—24 Hours 11.

**SOUTH AMBOY.**—KNIGHTS OF PYTHIAS OPERA HOUSE (F. E. DeGraaf, manager): Two Buzzards Sept. 27; crowded house. U. T. C. 21.—ST. MARY'S HALL (F. J. Schutz, manager): Dark 23-28.

**HOBOKEN.**—LYRIC THEATRE (George Hartz, manager): The Wicklow Postman Sept. 19-21; splendid business. The White Rat 23-25; business very good. All the Comforts of Home 26-28; George B. Monroe 31-2. Conrad's Wallflower 3; Hiram 4, 5.—STAR THEATRE (Sol S. Weinthal, manager): Harry W. Semons' Extravaganza co. to fair business 23-28. The White Crook Burlesque co. 30, 31; Flynn and Sheridan's City Sports 7-12.—ITEM: Leo Zaufetta is stage manager at the Star Theatre. The management at the Star has concluded to reduce the number of matinees to two a week, Wednesdays and Saturdays.

**PLAINFIELD.**—STILLMAN THEATRE (Rich and Maeder, managers): The Silver King Sept. 22; medium house. Rice and Barton's Comedians in McDoodle and Poodle; large and well-pleased audience.

**RED BANK.**—OPERA HOUSE (C. E. Nieman, manager): The Garland stock co. in repertoire week of Sept. 16-21 to good business. Rice and Barton's Comedians in McDoodle and Poodle 24 gave one of the best farce comedies ever witnessed here, and was enjoyed by a good-sized and delighted audience. Tomlinson's Comedy co., concert band and orchestra in repertoire 30-3.

**SELVIDERE.**—NEW OPERA HOUSE (Widener Brothers, managers): Louise Ayelle in



Crook co. began a week's engagement 23. The audience was large and well-pleased. The entertainment began with a Royal Reception, followed by an olio in which Anna Cane, a serio-comic singer, Truheart and K. Moody, knock-about comedians, Nellie Franklin, character singer, Turner and Russell, sketch-actors, and Leile and Barber, southerners, and Bertina, a stonionist, appeared. In the afternoon M. L. Howard gave a startling Frilly dance. Fred. Rider's Night Owls 30. Personal: Manager Fred. F. Proctor and Treasurer George E. Wallen, of Proctor's Twenty-third Street Theatre, were in the city 25, and appeared as witnesses in the Proctor-Souther litigation.

**ROCHESTER.**—LYCEUM THEATRE (A. E. Wolf, manager): Rice's Surprise Party appeared in 1895 before good houses Sept. 23-25. It was a success, by her vivacious and unaffected manner, won repeated recalls. Richard Harlow, as the daisy Queen of Spain, displayed gorgeous costumes. The co. in its entirety, deserves commendation. On 25 The Sphinx, with Marie Millard and Edwin Stevens as the leaders, pleased a fine attendance. Herrina in mystified large audiences 27, 28. On 28 Opera House (E. G. Lane, manager): The Prince of Mayo, as presented by Dan McCarthy and co., was well received by fine houses 23-25. Louise Ripley, the subtitle of the co., is a bright little artist. Katie Emmett's Chat, an American Boy, 25-26 to large business. On 26 Academy of Music (Louis C. Cook, manager): J. E. Toole, a German comedian of undoubted merit, appeared in Killarney and the Rhine 23-25 before large audiences. Deimonico's at Six 20-5.

**SCHENECTADY.**—VAN CUREN OPERA HOUSE (C. H. Benedict, manager): Powell the magician to poor business Sept. 23. He gave a very pleasing entertainment, and described better. Katie Emmett in Chat, an American Boy, to a fair-sized audience. Hoss and Hoss to a fair house 25. They gave a very good performance, but the play has been seen so often that it has lost all its drawing qualities. Hamilton Brothers' Fantasia 25. The advance sale is very large, and the house will be a little bit packed. Herrmann 1; James A. Herne's Shore Acres 3; Sidney H. Solomon treasure for Powell the magician, speaks highly of the Van Curen Opera House and its management. He said the house excell'd many of the good theatres in the metropolis. Sherburne W. Weirright gave a Photograph Concert 23 to a very large and fashionable audience.

**BALLSTON SPA.**—SANS SOUCI OPERA HOUSE (Wm. H. Quinn, manager): Hays's A Trip to Chinatown Sept. 23; packed house and a fair performance of the season. Rice and Barton's McDoodle and Poodle 5.

**FISHKILL-ON-HUDSON.**—PHATTIK'S ACADEMY OF MUSIC (Clark and Reatic, managers): Puck's Comedians opened their week's engagement Sept. 23 to good business. Entertainment and concert by the Wheeler and Wilson Band, under the auspices of Beacon House Company, of Mattawana, with home talent, on 30; Tony Farrell in Garry Owen 5.

**POUGHKEEPSIE.**—COLLINGSWOOD OPERA HOUSE (J. B. Sweet, manager): A Trip to Chinatown Sept. 19, with Laura Biggar as the widow and Burt Hawley as Welland Strong, pleased a fair-sized audience; performance fair. The Equine 23 gave satisfaction to fair business. Town Topics 28; Herrmann 3; Joe Hart in A Gay Old Boy 25; Shore Acres 8; Fanny Rice 12; Zero 10; Catspaw 17; Black Crook 22; Modjeska 28. On 28, Harry C. Woollett, in advance of town topics, enjoyed the distinction of being the first advance man to display large surges of cloth announcing the appearance of town topics here 28 from the County Court House. He was in town 25, and is a hustler from hustler.

**CORNING.**—OPERA HOUSE (A. C. Arthur, manager): William Barry Sept. 19 in The Rising Generation. Although this was the third time The Rising Generation has been played here, it drew a larger house than it did before; audience well-pleased. Charles F. El in The Albatross 21; fair business. Charles A. Hunt 25; good business. Alexander Salvini; Charles B. Hanford 18; Duckstader's Minstrels 18.

**GLOVERSVILLE.**—KASSON OPERA HOUSE (A. L. Coell, manager): George Monroe in A Happy Little Home Sept. 20, did well and the performance was enjoyed by all. The dancing of Dorothy Drew was entitled to much praise. Powell the magician gave a pleasing entertainment to a fair-sized audience 25. Aunt Sally 3; A Gay Old Boy 4; Minnie Lester 7-13.

**BATH.**—CASINO OPERA HOUSE (C. A. Shulis, manager): Killarney and the Rhine Sept. 20; fair house; excellent performance.

**HUDSON.**—OPERA HOUSE: A Trip to Chinatown (Frank W. Conant, mgr., Sept. 21; large and appreciative audience and a very capable co. Laura Biggar and Burt Hawley were excellent as the widow and Welland Strong. Rice and Barton in McDoodle and Poodle 1.

**OWEGO.**—WILSON OPERA HOUSE (C. B. Dean, manager): Gallagher and West's O'Hooligan's Masquerade Sept. 21 to a very small but well-pleased audience. The Midnight Flood 28.

**CORTLAND.**—OPERA HOUSE (Warner Reed, manager): Charles T. Ellis in The Albatross Sept. 20 to a good-sized house. Shore Acres 27; large house; audience delight ed; co. excellent. Nib 27.

**WATERTOWN.**—CITY OPERA HOUSE (E. M. Gates, manager): George W. Monroe in A Happy Little Home to fair business Sept. 23. Minerva Durr in Nib 28 pleased a large audience 25.

**LYONS.**—MEMORIAL HALL (John Mills, manager): Joseph Hart in A Gay Old Boy Sept. 20; large and well-pleased audience. The co. comprises several specialty artists. Middaugh's Comedy co. 30-2.

**SYRACUSE.**—BASTABLE THEATRE (Frank D. Hennessy, manager): John Drew presented his new piece, That Impudent Youth, Sept. 21 before a large audience. It is written in Carter's best vein, and is bound to be successful as The Butterfield. Harold's Fantasia drew well 23-25; Joe Hart 27; Thom's Q. Seabrooke 30-1. On 26, William O'Hooligan's (Wagner and Reis, managers): Herrina in to go at an end 23-25. The Sphinx pleased a large house 23. Edwin Stevens is making the hit of his career as P. Papyrus. On 26, John O'Hooligan's at S. A. drew well 19-21, as did Girl Wanted 23-5. Hoss and Hoss 7-9.

**HERKIMER.**—GRAND OPERA HOUSE (H. A. Diemel, manager): Hoss and Hoss Sept. 18-25. Erratum: Your correspondent, through misinformation, reported that Madame Ricci was to be Sept. 28. It should be Oct. 26 for this star.

**JAMESTOWN.**—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Shore Acres Sept. 18; largest house of the season. A Texas Steer 21; another large and well-pleased house. Toule's Killarney and the Rhine 4; Santapolo 7. On 18, The season has started in solar favorably, and prospects are very encouraging.

**HORNELLVILLE.**—SHATTUCK OPERA HOUSE (S. Osonski, manager): Shore Acres, with A. C. Boyd leading, repeated the season Sept. 21. A large and brilliant audience attended. The Florida Standard Dramatic co. opened week's engagement 23 with A Soldier's Sweetheart to a very large house. Business continues good.

**ITHACA.**—THE LYCEUM (W. M. Gutstadt, manager): Joseph Hart in A Gay Old Boy Sept. 19; full house. Lillian Kennedy 22-24; The Sphinx 25; both attractions to good business. Thomas Q. Seabrooke 2; Alexander Salvini 10, 11.

**JOHNSTOWN.**—FAIR'S OPERA HOUSE (Alexander Adair, manager): Henderson's Ideals Sept. 16-21; packed house nightly general satisfaction. JOHNSTOWN OPERA HOUSE (James G. Ellis, manager): Donnelly and Gentry in The Rainier 25; packed house. Robert Howard 30; Frederick Ward 1. On 26, Grand Opera House (C. H. Ball, manager): The Sphinx Opera co. to a large audience Sept. 20; entertainment good. Herne's Shore Acres 28.

**WELLSVILLE.**—BALDWIN'S THEATRE (E. A. Rathbone, manager): James Herne in Shore Acres to S. R. O. Sept. 23. J. E. Toole in Killarney and the Rhine 2; Hoss and Hoss 2; O'Brien in Romeo and Juliet 10.

**OLEAN.**—OPERA HOUSE (Wagner and Reis, managers): Shore Acres Sept. 20; best house of the season, and gave entire satisfaction. A Texas Steer 23; go-d house. Powell, magician, 6.

**PENNYAN.**—SHEPPARD OPERA HOUSE (C. H. Schenck, manager): Middaugh's Comedy co. in repertoire Sept. 16-21; good performances to fair business. Powell 1.

**ONEIDA.**—MUNSON OPERA HOUSE (E. J. Preston, manager): Charles F. Ellis and co. in The Albatross Sept. 19; large and delighted audience. Tangled Up 30; Middaugh Musical Comedy co. 33.

**MIDDLETOWN.**—CASINO THEATRE (H. W. Cores, manager): The Howard Stock co. came week of Sept. 21 to fair business. On 22, Buffalo Bill's Wild West drew 17,000 admissions on 27.

**PEEKSKILL.**—DUPON OPERA HOUSE (F. S. Cunningham, manager): Edward Harrigan 1; Shore Acres 10; Eugene Tompkins' Black Crook 17.

**UTICA.**—OPERA HOUSE (H. E. Day, manager): Billy Van's Minstrels Sept. 18; good business. Sowing the Wind 18; large and appreciative audience. May

Hampton and J. H. Gilmore received two very enthusiastic calls at the close of the third act, while Thomas Whiffen, Guy Standing, and S. E. Springer shared honors with Miss Hampton and Mr. Gilmore. The Askin Opera co. sang The Sphinx 21, but owing to the excessive heat the attendance was light; performance fine. Edwin Stevens and Marie Millard were popular favorites. Herrmann, 23, gave his usual my-tifying and fascinating performance to a large and highly-deighted audience. Hoss and Hoss 2, 3; Lillian Kennedy 4, 5; Charles's Aunt 7.

**ONEONTA.**—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): A Wild Goose Chase to fair business Sept. 16-21. Nib 20; Pendlton's Operatic Minstrels 1; Bells of Conscience 5.

**CONHOES.**—CITY THEATRE (Powers and Williams, managers): Andrew J. Seymour, mind-reader, filled the house 19-21, and repeated performances 24, 25. Hoss and Hoss 27.

**BALDWINVILLE.**—OPERA HOUSE (H. Howard, manager): U. T. C. was presented by Grace Church Guild to the capacity of the house Sept. 20, 21.

**AUBURN.**—BURTON OPERA HOUSE (E. S. Newton, manager): Joseph Hart in A Gay Old Boy 24 to a light business Sept. 23. Askin's Opera co. presented The Sphinx to a fair house 24. The co. was first-class, and deserved a crowded house. A Happy Little Home 25; Powell the magician 30.

**WATERLOO.**—OPERA HOUSE (J. K. Murdoch, manager): The season opened here Sept. 19 with J. E. Toole in Killarney and the Rhine to a fair-sized audience, on account of counter attraction; performance satisfactory. The Midnight Flood 27.

**LOCKPORT.**—HODGKIN OPERA HOUSE (Knowles and Gardner, managers): Dan Sully Sept. 16; good business. Katie Emmett 30; Salvini 7.

**GODENSBURG.**—OPERA HOUSE (Charles S. Hubbard, manager): Hoss and Hoss Sept. 20; S. R. O.; performance excellent. Nib 23; go-d business.

**OSWEGO.**—RICHARDSON THEATRE (J. A. Wallace, manager): George Monroe in A Happy Little Home Sept. 21; medium business; pleasing fairly. Herrmann 20; Lillian Kennedy 27; Joe Hart 2; Hoss and Hoss 5; Robert Gaylor 9.

**DANVILLE.**—HECKMAN OPERA HOUSE (L. H. Heckman, manager): J. E. Toole in Killarney and the Rhine Sept. 21; performance good; fair business. A Baggage Car 18.

**TRIO.**—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): The Sphinx was presented to good business Sept. 17. W. C. Andrews, in My Wife's Friend, drew fairly 18. The Tivoli Century Club played to fine business 19. The Engineer 20, 21; go-d business. Katie Emmett as Chat, an American Boy, played 23 Hoss and Hoss 24; Joseph Hart 25, 26; Jack Harkaway 27, 28. On 28, Richard's Fantasia 28; go-d business.

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standard plays Sept. 9-21; business fair at popular prices. Lincoln J. Carter's Fast Mail 19; large house. Tornado 3.

**BISMARCK.**—ATHENAEUM (J. D. Wakeman, manager): House dark week of Sept. 15-22; Lincoln J. Carter's Fast Mail 24.

## OHIO.

**DAYTON.**—GRAND OPERA HOUSE (Harry E. Feicht, manager): Anna Eva Fay Sept. 16-23; fair business considering the hot weather. Her tricks are mystifying and pleasing. The fair specialty a tricks contributed material to the general performance. On 24, PARK THEATRE (Harry E. Feicht, manager): The Burglar in a Flag of T. U. 19-21; fair business. The burglar play was presented at afternoon and the latter at evening performances. The cast was an acceptable one and the productions gave satisfaction. On 24, MEMORIAL HALL (Soldier's Home): Jolly Chums to a crowded house 19. The comedy abounds in funny situations and gives liberty for the introduction of pleasing specialties. On 25, Manager Harry E. Feicht will play Anna Eva Fay a return engagement Sunday, 29.—Treasurer Wood Patten, of the Grand Opera House, is an adept in spiritualism and will shortly give a private seance to his newspaper friends.

**PAULDING.**—GRAND OPERA HOUSE (J. P. Gosser, manager): Carrie Louis co. Fair week, Sept. 23-29, opened to a good house. On 24, MODEL OPERA HOUSE: Frank Davidson in Our Farmer Hopkins 21; weather not, which caused small attendance.

**POMEROY.**—OPERA HOUSE (E. L. Keiser, manager): Shepard's Minstrels having closed, left the house dark Sept. 23-28.

**MANSFIELD.**—MEMORIAL OPERA HOUSE (E. R. Eddy, manager): Clay Clement in The New Dominion Sept. 21; fine performance to a fair-sized house. Wait Comedies on week of 23-28, opened to a good business, notwithstanding the phenomenal heat September weather. Field's Minstrels 1; Snow's V. T. C. 3; Helen Russell 10; Two Johns 16.

**UNIONSVILLE.**—CITY OPERA HOUSE (Elvan and Vanohst, managers): Fitz and Webster in A Breezy Time Sept. 20; good house; general satisfaction. A. O. Bab 1 Concert co. 30; 1. The Westmer 4.

**FINDLAY.**—MARVIN OPERA HOUSE (W. C. Marvin, manager): Corse Payton week of Sept. 16-21; big business; S. R. O. three nights; well-pleased audiences. Clay Clement 26; Al. G. Field's Minstrels 27.

**NEW LEXINGTON.**—SMITH'S OPERA HOUSE (T. J. Smith, manager): Fitz and Webster in A Breezy Time Sept. 20 to a fair-sized audience Sept. 23. Duncan Clark's Female Minst



of The Pay Train to a large house Sept. 21. The Merchant of Venice, with Charles B. Hanford as Shylock, attracted a very large audience. The performance was very good. —GRAND OPERA HOUSE (George M. Miller, manager). —Langdon Dramatic co. gave good performances of A Noble Outcast, A Woman's Revenge, and Greed for Gold 19-21 to large houses. —BROAD THEATRE (Wallace Ketter, manager). The American Gaiety Girls drew good-sized audiences 19-21. Maloney's Raffle amused good houses 22-25. —Bijou Theatre, Middleton, former manager of the Bijou Theatre, has accepted the management of a repertoire co.

**BUTLER.**—PARK THEATRE (George M. Burkhalter, manager). The Burglar Sept. 30.

**HAZLETON.**—GRAND OPERA HOUSE (G. W. Hamersly, manager). Nellie McHenry in The Bicycle Girl Sept. 19; good house; performance fair. A Money Order drew fair business 23. Billy Van's Minstrels 24; good house.

**OIL CITY.**—OPERA HOUSE (C. M. Loomis, manager). Anna E. Davis in repertoire finished week of Sept. 16-21 to good business. The Burglar 25; Hoyt's A Texas Steer 27.

**WAYNESBURG.**—OPERA HOUSE (Cooke and Munnell, managers). Fitz and Webster in A Breezy Time Sept. 17; large and well-pleased house. Joshua Simpkins 7.

**CONNELLSVILLE.**—NEW MYERS' OPERA HOUSE (Charles R. Jones, manager). House dark Sept. 23-25. **PUNKSUTAWNEY.**—MAHONING STREET OPERA HOUSE (John C. Fish, manager). Opened the season Sept. 14 with The White Squall to a fair and well-pleased audience. Barlow Brothers' Minstrels 18; packed house. A Pair of Kids 19; packed house. John Thompson in On Hand 20, 21.

**EASTON.**—ABRIEL OPERA HOUSE (H. B. Tranger, manager). Mackay Comic Opera co. Sept. 23-28. Despite hot weather the co. elaborately produced Fatima, La Perichole, Said Pasha, Fra Diavolo, Princess of Trebizonde, and Chimes of Normandy to large and well-pleased audiences. The co. throughout is above the average of repertoire opera co's.

**UNION CITY.**—COOPER OPERA HOUSE (J. H. Blanchard, manager). The season opened Sept. 19 with The Burglar to a fair audience. J. E. Toole in Killarney and the Rhine 7.

**PITTSBURGH.**—MUSIC HALL (J. A. MacDougall, manager). The Westerner Sept. 20, 21; performance good. Charles T. Ellis in The Albatross 23; large audience. —ITEM: The Westerner co. st. ended in this city 22. A benefit was given 24 which enabled them to leave town.

**WILLIAMSPORT.**—LYCOMING OPERA HOUSE (Wagner and Reis, managers). William Barry in The Rising Generation Sept. 20; fair-sized audience. Billy Van's Minstrels 23; small but appreciative audience; deserved a larger house. Charles's Aunt 26; Lewis Morrison 27, 28.

**LANSDOWN.**—OPERA HOUSE (J. B. Breslin, manager). By Force of Impulse was witnessed by fifteen hundred people Sept. 19-21; all were delighted. McCarthy's Mishaps to a small but well-pleased audience 24. O'Hooligan's Masquerade 2; A Baggage Check 5.

**CLEARFIELD.**—OPERA HOUSE (P. E. Clark, manager). A Pair of Kids to big business Sept. 20; performance unsatisfactory. The Burglar 7; A Baggage Check 18; A Hidden Crime 23; Home Talent 20; benefit of Women's Relief Corps. —ITEM: The Opera House is under new management, and the new manager will play but one attraction each week; good co. will only be booked. Electric lights have been put in, the stage cut down, new drop curtain hung, and a general overhauling given to the house.

**BETHLEHEM.**—OPERA HOUSE (L. F. Walters, manager). The St.uggle of Life Sept. 20; big business. The co. is a well-balanced one and the production was highly appreciated. William Barry in The Rising Generation 25; large and well-pleased house. A Trip to the Rockies 28. —Central Music Hall (Schaeffer and Eckhardt, managers). Tomlinson's Comedy co. did average fair business 16-21. Daniel A. Kelly 26; Charles T. Ellis 28; Mazie Lewis Repertoire co. 30, 31.

**POTTSVILLE.**—ACADEMY OF MUSIC (W. W. Mortimer, manager). McCarthy's Mishaps Sept. 17; poor house; fair performance. The Stowaway 20; light house. William Barry in The Rising Generation 30; fair house.

**NANTICOKE.**—BROADWAY OPERA HOUSE (James Kleckner, manager). Joseph J. Sullivan and a good co. played a large audience Sept. 20 in Maloney's Mishaps. A Money Order 3.

**CARDONALE.**—GRAND OPERA HOUSE (Dan P. Byrne, manager). Gus Heege in A Venetian Gentleman Sept. 20; big house; performance well received. —ACADEMY OF MUSIC (J. O. Hearn, manager). The Carrie Russell Burlesque co. opens the season 2.

**UNIONTOWN.**—GRAND OPERA HOUSE (J. F. Millhouse, manager). Ezra Kendall's Pair of Kids to fair business Sept. 24, with Henry Winchell as the star. The Pay Train 4; The Stowaway 10; Killarney 17; Bunch of Keys 22.

**TITUSVILLE.**—OPERA HOUSE (John Gahan, lessee). The Burglar to a large and appreciative audience Sept. 28; performance excellent. Sato Polo 4, J. E. Toole 5; Dr. Jekyll and Mr. Hyde 7, 8; Sig. Blitz 9. —ITEM: Minnie Bernice and Cecil Balknap, who were traveling through the West with Haywood's Celebrities, have returned home. —The Rock Band and the Till family of New York gave a fine concert at the Presbyterian Chapel 25 to a large audience. —John Thompson's On Hand co. stranded at Sharon, Pa.

**ALTOONA.**—ELEVENTH AVENUE OPERA HOUSE (Mishler and Myers, managers). The Rainmakers Sept. 24; S. R. O. The performance, which has been greatly improved, was enthusiastically received. McCarthy's Mishaps 27; Minnie Madden Fiske 28; Robert Hilliard 1.

**HARRISBURG.**—GRAND OPERA HOUSE (Markley and Co., managers). McCarthy's Mishaps drew fairly good business Sept. 20. The supporting co. is excellent. William Barry in The Rising Generation to good business 21. This is one of the best organizations of this kind on the road, and is always sure of a good house in this city. Donnelly and Girard in The Rainmakers drew a very large house 23. An exceptionally fine farce-comedy, causing incessant laughter. In fact, 100 laughs in 100 minutes. A Money Order to a fair house 24. A meritorious organization, but not well known. Minnie Madden Fiske 27; Frank Daniels 28.

**ERIE.**—PARK OPERA HOUSE (Wagner and Reis, lessees). John Drew, presenting for the first time in this city The Imprudent Young Couple Sept. 21, was greeted with a large and well-pleased audience. The Burglar co. to fair business 21. Charles's Aunt 23; large and appreciative audience. Tim Murphy in A Texas Steer 28; fair audience; performance good.

**SHARON.**—G. A. R. OPERA HOUSE (J. F. Oiler, manager). McCarthy's Mishaps Sept. 21; good business. The Stowaway planned a large audience 23. Joseph J. Sullivan in Maloney's Mishaps 27.

**MAUCH CHUNK.**—OPERA HOUSE (John H. Fagan, manager). Nellie McHenry Sept. 21 in A Bicycle Girl to good business. The Mask and Wig Club (local) 23 for the benefit of the new Park, appeared in Monte Carlo to a packed house.

**CARLISLE.**—SENTINEL OPERA HOUSE (George Yeager, manager). Mazie Lewis opened in The Blk. & Flag 23 to S. R. O., turning people away. The co. gave satisfaction on Monday night, but on the following nights, with The Great Metropolis and The Gold King, they failed to please. American Gaiety Girls 30; Struggle of Life 2.

**LEBANON.**—FISHER OPERA HOUSE (George H. Spang, manager). The Pay Train Sept. 23; very small house. The American Gaiety Girls 28; Outcasts of a Great City 30.

**WEST CHESTER.**—OPERA HOUSE (F. J. Painter, manager). Kennedy's Players Sept. 22, appearing in a repertoire. Monday, The Phoenix; Tuesday, The Plunger; Wednesday, Around the World in Eighty Days; Thursday, The Midnight Express; Friday, The Two Thieves; Saturday, Among the Pines. Good houses and general satisfaction. —ASSEMBLY BUILDING (Davis Beaumont, manager). Amber's Vaudeville Stars in Right Side Up 23, 26. The manager of the co. claims to have left \$500 in a room of his hotel, which was missing when he returned for it two hours later.

## RHODE ISLAND.

**PAWTUCKET.**—GRAND OPERA HOUSE (William C. Chase, manager). The World Against Her, presented by Agnes Wallace, Sept. 23-28, enjoyed a good business. May Smith Russell in Little Trivia 7-9.

**WESTERVILLE.**—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager). A. A. Broughed 9. —ITEMS: Will C. Yeager, musician, who was a member of the orchestra connected with the St. Charles Hotel, Hunter, N. Y., the past summer, has arrived home for a short stay. —Martin Flaherty, the star last season with Flaherty's Vaudeville

and Specialty co., is in town. —Maurice Jacobs was here, 28, ahead of Zerk.

**SWOOSICKET.**—OPERA HOUSE (Blandford and Sweet, managers). Rick's Comedians Sept. 16, 21 averaged good houses during the week. Wang 23 delighted a large audience. J. E. Ott 25; Robert Mantel 30; Thomas W. Keene 3; Twelve Temptation 6; Andrew Mack 12; Brooklyn Handicap 15; Peter Daily 19. —ITEM: During the week "Sweet Molly Macrae" and the "Naval Cadet March," two new compositions by Manager Blandford, were rendered by the co. Two hundred upstated orchestra chairs will replace those in use in about two weeks. —Music Hall (L. Mailoux, manager). Tony Farrell in Garry Owen 23; fair house.

## SOUTH CAROLINA.

**SUNTER.**—ACADEMY OF MUSIC (E. H. Moses, manager). Joe Cawthorne in A Fool for Luck Sept. 19; fair business; performance not up to date. Helen North in Only a Farmer's Daughter 21; poor business. Peck's Bad Boy 25; Frohman's Paradise Lost 26.

**COLUMBIA.**—OPERA HOUSE (Eugene Cramer, manager). The season was opened by Joe Cawthorne in A Fool for Luck Sept. 20 to a large and amused audience. Al G. Field's Minstrels 24; crowded house; performance excellent.

**CAMDEN.**—OPERA HOUSE (J. L. Brasington, manager). Only a Farmer's Daughter Sept. 23; poor house; good performance. Peck's Bad Boy 24; fair business. —ITEM: J. L. Brasington, clerk of the City Council, is acting as manager for the Opera House. He has had considerable experience. Bids were received as usual this year for the rental of the Opera House, but the Council refused all bids. By some mistake or blunder, Only a Farmer's Daughter was only billed two days, which, with the heat, accounts for the small business.

## SOUTH DAKOTA.

**SIOUX FALLS.**—GRAND OPERA HOUSE (S. M. Bear, manager). Mahara's Minstrels Sept. 23; large audience. —ITEM: Manager Bear has appointed for the coming season H. C. Fenn, treasurer; Oscar Solie, ticket agent. Bookings for the season are rapidly being made.

**JACKSON.**—PYTHIAN OPERA HOUSE (Worner and Tuchselt, managers). M. F. Broasley's Colored Minstrels, organized here during the summer, will give their second entertainment Sept. 26, and will leave immediately for the Eastern cities. Their initial entertainment presented last month was well received by a large house.

## TEXAS.

**FORT WORTH.**—GREENWALL'S OPERA HOUSE (Ph. Greenwall, manager). The preliminary opening of the season occurred Sept. 17, the attraction being J. K. Emmet in Fritz in a Mad House. The Dazzler followed 18, both attractions drawing better houses than the excessive hot weather warranted. The regular season begins with Darkest Russia 30. Patrons of the Opera House here are delighted with the rejuvenated appearance of the theatre, it having been given a thorough exterior and interior renovation. The interior has been repainted, the floors covered with Wilton carpets and the seats upholstered, while the exterior has received an entire covering of new paint. Not the least important of the improvements to the profession is the refitting and re-touching of the dressing-rooms, each one having been entirely remodelled and furnished with new mirrors, substantial chairs, incandescent lights, etc. All of these improvements reflect credit upon the liberality of the management, and Mr. Greenwall is assured in advance that the public will appreciate his efforts to make the Opera House as cozy and comfortable as possible. The advance in prices of the marketable crops, together with the plethoric state of these commodities, promises to be a season of prosperity for every legitimate enterprise in the State, and with such increase in trade the theatre is certain to feel the improvement and be a recipient of a large share of the anticipated prosperity. The Corbett-Fitzsimmons encounter will bring a great many visitors to the State and as all will want to see the leading cities of Texas. Their coming promises big receipts to the co. booked with us late in October and early in November.

**WACO.**—THE GRAND (Jake Schwarz, manager). Fritz in a Mad House by J. K. Emmet co. Sept. 21 opened the regular season to the capacity of the house under its new management. The performance was well received. The Grand, since its improvements have been completed, is as fine a theatre as any in Texas. Darkest Russia 20 and matinee. Katie Paton 11. —ITEMS: Lessee Dave A. Wise of the Grand left for Savannah, Ga., where he goes to manage the new theatre for Henry Greenwall at that point. —Jacob Schwarz will be manager of the Grand, and a more genial and popular man in the profession cannot be found.

**AUSTIN.**—MILLET'S OPERA HOUSE (Rigsby and Walker, managers). J. K. Emmet Sept. 26.

**HUNTSVILLE.**—HENRY OPERA HOUSE (John Henry, manager). House dark week ending Sept. 21.

**EL PASO.**—MYRA'S OPERA HOUSE (A. B. McKie, manager). House dark week of Sept. 20.

**GREENVILLE.**—KING OPERA HOUSE (J. Q. Teagarden, manager). J. K. Emmet in Fritz in a Mad House Sept. 20 opened the season and the patrons filled the house and gave the star a hearty greeting. Mr. Emmet has an evenly balanced co., and the performance was highly pleasing.

**DALLAS.**—OPERA HOUSE (George Anzy, manager). The Dazzler was the preliminary opening attraction Sept. 17 to a very large and appreciative audience. The manager of the co. entertained the Dallas and Fort Worth baseball clubs, which seemed to be highly appreciated. J. K. Emmet in Fritz in a Mad House followed 18 to a fashionable audience, it being the first presentation of the play in this city.

**PARIS.**—PETERSON THEATRE (R. Peterson, manager). House dark week ending Sept. 21.

**PALESTINE.**—TAMM'S OPERA HOUSE (Dilley and Swift, managers). The following is a list of the attractions booked for this season: In Old Kentucky, Chry. Clement, Spider and Fly, Special Delivery, Derby Winner, Beach and Bowers' Minstrels, Fitz and Webster's Breezy Time, Farmer's Daughter, Pay Train, Lincoln J. Carter's Fast Mail, Frank Jones' Country Cousin. Season opens 21 with In Old Kentucky. The Opera House has undergone thorough repairs, the stage being re-modelled, the stage with new furnishings, and everything is in first-class condition for the coming season, which promises to be the best in the history of the house.

**TEXARKANA.**—GHO'S OPERA HOUSE (Harry Ehrlich, manager). The season was opened by J. K. Emmet appearing as Fritz in a Mad House to a very large and appreciative audience Sept. 11. —ITEM: Manager Ehrlich has secured one of the best orchestras in the State and in addition to other improvements, has had the theatre much improved as to conveniences. The bookings for the season consist of some excellent co's.

**VICTORIA.**—HAI SCHILD'S OPERA HOUSE (Hanschild Brothers Music Co., managers). House dark week of Sept. 23-20. Nothing booked before Beach and Bowers Minstrels Dec. 11.

## UTAH.

**SALT LAKE CITY.**—SALT LAKE THEATRE (C. S. Burton, manager). The season opened auspiciously with the S. R. O. sign displayed early in the evening. Too Much Johnson drew two packed houses Sept. 16, 17. Trilby next. —GRAND OPERA HOUSE (J. E. Rogers, manager). The season opened 18 with the new stock co., presenting Rosedale. Houses have been uniformly good, increasing towards the close of the week. The co., under the direction of George R. Edson, gave a very smooth and well balanced performance. Patrons of the house were agreeably surprised at the manner in which it has been decorated (it was used last season with bare plastered walls). The finish is in old rose, with trimming of darker shade and stenciled in gold. The seats, which were uncomfortably close, have been re-set at a proper distance. Storm doors and a neat and comfortable box-office have been added. The co. comprises William Ingersoll, Walter Edwards, William H. Foster, Hugh J. Ward, George R. Edson, Samuel R. Chester, Harry Hathaway, Fanny McIntyre, Rebecca Warren, Edith Pollock, Annie Chester, Catherine Jerome, and Edson is director of the co., George R. Edson director of the orchestra. J. S. Anderson has painted some new and very fine sets of scenery. L. F. Hart is still retained as chief door-keeper, and Mr. Sharkey the box-office. —ITEMS: We are much disappointed to learn that dates for John Drew and Maude Adams had been canceled owing to the fact that the co. must

open in New York sooner than expected. —When A. M. Palmer heard of the cancellation of John Drew's dates he decided to send his Trilby co. to fill up the gap at the Salt Lake Theatre.

**OGDEN.**—GRAND OPERA HOUSE (Joseph Clark, manager). Too Much Johnson to a large audience Sept. 18.

## VERMONT.

**BENNINGTON.**—OPERA HOUSE (F. M. Tiffany, lessee and manager). Lewis Morrison's Faust co. Sept. 20; Helen Blythe co. changed their date to Sept. 30, one of the co. being ill.

**RUTLAND.**—OPERA HOUSE (A. W. Higgins, manager). Powell Sept. 16, 17; poor houses and fine performance. Helen Blythe as Leah the Forsaken 21, poor house; good performance. James O'Neill as Virginia 28.

**MONTEPELIER.**—BLANCHARD OPERA HOUSE G. L. Blanchard, manager). Aunt Sally Sept. 20; small audience. Lewis Morrison's Faust 28; Rheia 7.

**BURLINGTON.**—HOWARD OPERA HOUSE (W. K. Walker, manager). A Girl Up Date Sept. 21; good business. Lewis Morrison's Faust 27; James O'Neill 28; Rice and Burton 1; Charles Duxson 9; Wang 12; Helen Blythe 14; Silver King 10; Robert Mantel 19. —A Girl Up Date played here last season as Uncle Dudley.

## VIRGINIA.

**RICHMOND.**—The past week has been unprecedentedly sultry. The "oldest inhabitant" declares that no such weather has been experienced here for fifty years, and the official statistics show that for twenty-three years the record has not been within a dozen or more degrees of the temperature which has been maintained during the past week or so. It has been a veritable aizzard, and life, which has been well-nigh unendurable out of the bath tub, was scarcely to be tolerated in a playhouse. Consequently business has suffered to a considerable extent. The Limited Mail at the Academy drew a tawdry house Sept. 23. It was a poor performance, but fortunately Richmond was only a way station, and the mail, which earned a very "limited" approval, passed quickly on. Leavitt's Spider and Fly drew a fair-sized audience 24, but the show is trifling and not to be compared even with that of last year. On 25 there was scarcely a corporal's guard at either matinee or evening performance, and when the sheriff attached the box-office receipts in the interest of Moses Wise, the treasurer of the organization last year, for \$141.94, there was not found anything like the required sum. Leavitt compromised the matter by paying \$100 and costs. He says he shall sue both Wise and his bondsmen, as the claim was absolutely unjust. He prefers certain charges against Wise. A concert co. comes to this house 26 under the auspices of the local Mozart Association. The programme is an excellent one. To Colonel Friday and Saturday is bound to be a big hit, as Samuel J. Young, a native of this city, makes his first appearance on the stage in this play. The Academy has been re-capitulated throughout. —Louis James will present Virginia 30 and Othello 1. —Joe Ott will be here in The Star Gazer 4, 5.

**STAUNTON.**—OPERA HOUSE (W. L. Oliver, manager). Marietta, by amateurs, Sept. 27.

**PETERSBURG.**—ACADEMY OF MUSIC: Gustave Frohman's co. in The Lost Paradise opened the season here Sept. 23 to a small audience.

**LYNCHBURG.**—OPERA HOUSE (F. M. Dawson, manager). After six weeks of darkness Peck's Bad Boy was presented at the Opera House to a small audience Sept. 16. White Squadron 19; good performance; fair house. Trilby 20; excellent performance. The weather has been extremely hot for the last two weeks, the thermometer ranging from 95 to 100.

**ROANOKE.**—ACADEMY OF MUSIC (J. L. Hooper, manager). A. M. Palmer's Trilby Sept. 21; crowded house; very enthusiastic audience. The Span of Life by William Calder's co. 28; Limited Mail 28.

## WASHINGTON.

**TACOMA.**—NINTH STREET THEATRE (J. C. McCormick, manager). Casino Opera co. Sept. 18-19 in Chimes of Normandy; light business. —TACOMA THEATRE (S. C. Heilig, manager). House dark 16-20.

**SPOKANE.**—AUDITORIUM (Harry C. Hayward, manager). Carleton-Adams Concert co. to a small audience Sept. 16. Webbings Sisters, under the auspices of the local lodge of Odd Fellows, 20.

**NEW WHATCOM.**—OPERA HOUSE (John Melsom, manager). House dark week of Sept. 15-22.

**WALLA WALLA.**—OPERA HOUSE (H. V. Fuller, lessee and manager). The Burglar, with Anna Boyle as leading lady, was booked for Sept. 17, but at 3 p. m. on that day a dispatch was received stating that the co. had stopped their tour owing to the sudden illness of Miss Moore, who at last accounts was dangerously ill. Pauline Hall Opera co. 7.

## WEST VIRGINIA.

**SISTERSVILLE.**—BIJOU OPERA HOUSE (G. B. Thompson, manager). Fast Mail Sept. 23; S. R. O. Ezra Kendall in A Pair of Kids 28.

**FAIRMONT.**—OPERA HOUSE: Reno and Ford played Joshua Simkins Sept. 21 to fair business. Under Suspicion 11.

**CHARLESTON.**—BURLING OPERA HOUSE (N. S. Burlingame, manager). A Fatted Calf Sept. 24; fair business; very satisfactory performance. Grimes' Celler Door 5; Two Colericks 7; The Scout 10; Kidnapped 14.

**WHEELING.**—OPERA HOUSE (F. Rieger, manager). Frederick Ward Sept. 30; Rice's 1882; William Barry 11; Roland Reed 12. —GRAND OPERA HOUSE (Charles A. Feindel, manager). Three Guardsmen 7-9; Delmonico's at Six 10-12.

**HUNTINGTON.**—DAVIS THEATRE (Joseph Gallick, manager). House dark Sept. 18-21; A Fatted Calf 25; South Before the War 27; A Breezy Time 1.

## WISCONSIN.

**RACINE.**—BELL CITY OPERA HOUSE (J. Johnson, acting manager). The Defaulter pleased a fair-sized audience Sept. 21; co. good. Marie Sanger co., who had the date of Sept. 22, failed to appear. A. I. Rata 27; Trilby 28; Ju in Marlowe Taber 1.

**CHIPPWA FALLS.**—GRAND OPERA HOUSE (S. C. F. Cobban, manager). Lincoln J. Carter's Tornado to a fair house Sept. 21; performance good. Marie Wellesley's Players for a week, commencing 21. —ITEM: Lincoln J. Carter's Tornado closed the Opera House under the management of S. C. F. Cobban, Mr. Burlingame, the manager of the Eau Claire and Winona opera houses having leased it, the lease to take effect after Sept. 21. The fact of its having been leased by Mr. Burlingame gives general satisfaction here, as it assures a better class of plays than we have been accustomed to having the opportunity of witnessing.

**MADISON.**—FULLER OPERA HOUSE (Edward M. Fuller, manager). Ferris' Comedians in repertoire opened Sept. 16 for three nights but business warranted continuing the rest of the week. 20th excepted, and good audiences attended, despite the hot weather. The performances were better than the average given by regular-price co's. Dick Ferris, Grace Hayward, and George Fisher were drawing cards as sinners and dancers. Clement Bainbridge's co. in Alabama 29 gave a splendid presentation of Augustus Thoms' fascinating play; small audience owing to extremely hot weather. Ali Baba 28; Julia Marlowe Taber 29. —ITEM: University of Wisconsin students are arriving for the opening of the Fall term, and their patronage at the Fuller lives up business. —De Wolf Hopper has an engagement here soon, and it is to be hoped that the famous "Casey" has dropped the bat and taken to fumbling the "big skin" for our enthusiasm over football is great.

**LA CROSSE.**—THEATRE (J. Strasilipska, manager). House dark Sept. 16-21. Leslie Davis' stock co. opened a three nights' engagement 23 presenting his Marriage a Failure to good business. Julia Marlowe Taber and Robert Taber 26.

**WAUSAU.**—ALEXANDER OPERA HOUSE (N. B. Eldred, manager). The Tornado to good business and a well-pleased audience Sept. 19. A Thoroughbred 26. —COLUMBIA HALL (F. Wimmer, manager). Winninger's Musical Novelty co. gave a very fine entertainment 26. S. R. O. —ITEM: F. Wimmer, formerly of Ashland, has leased Columbia Hall, and will have the management for the next year.

**JANESVILLE.**—MYERS' GRAND OPERA HOUSE (W. H. Stoddard, manager). The house opened Sept. 23

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with A. M. Palmer's co. in Trilby. The house was packed with an appreciative audience. Lincoln J. Carter's Tornado 25 to another large house. Ali Baba 26; Julia Marlowe Taber 2.

**KENOSHA.**—RHODE OPERA HOUSE (Joe Rhode, manager). Lewis Morrison's Faust Sept. 19; performance fine; full house; general appreciation. J. L. McCabe in Maloney's Wedding 24-26; good houses.

**PORTAGE.**—OPERA HOUSE (A. H. Carnegie, manager). Dark Sept. 23-30.

**FOND DU LAC.**—CRESCENT OPERA HOUSE (P. B. Haber, manager). Clement Bainbridge's co. in Alabama Sept. 18; fair house; fine co. Lewis Morrison's Faust 21; good house.

**SHEBOYGAN.**—OPERA HOUSE (J. M. Kohler, manager). Alabama was given for the first time in this city Sept. 19 and drew a crowded house; co. and play gave entire satisfaction.

**MEMORIE.**—THE MEMORIAL (E. J. Newsom, manager). Marie Sani concert Sept. 17; good house. Faust 20. —GRAND OPERA HOUSE (Fred Schmidt, manager). Kismet Comedy Co. closed a successful week 21. —NEW OPERA HOUSE (David Stori, manager). Dark 23-28. Mr. Stori has just had new windows put in the New Opera House, and also electric fans.

**PRAIRIE DU CHIEN.**—GRAND OPERA HOUSE (O. W. Kieser, manager). Leslie Davis stock co. week of Sept. 30 in repertoire of comedy dramas.

**OSHKOSH.**—GRAND OPERA HOUSE (J. E. Williams, manager). Alabama Sept. 18; packed house.

**BELOIT.**—WILSON'S OPERA HOUSE (R. H. Wilson, manager). Sam Jack's Bull Fighter co. Sept. 23; good house.

**MERRILL.**—BERARD'S OPERA HOUSE (William Connors, manager). The Tornado Sept. 18; large house. Maloney's Wedding 11.

**EAU CLAIRE.**—GRAND OPERA HOUSE (O. F. Burlingame, manager). L. J. Carter's Tornado to a small sized audience Sept. 21; satisfactory performance.

**GREEN BAY.**—OPERA HOUSE (S. Bender, manager). The Dazzler 5. —TURNER HALL: Morrison's co. gave an interesting performance of Faust to a medium-sized house 23. Guthrie-Moore Concert co. 3; the Columbia Opera co. in Said Pasha 15.

## WYOMING.

**SHERIDAN.**—BISHOP'S OPERA HOUSE (J. C. Bishop, manager). The season opens Sept. 23 with Geraldine Stockdale co. for a six nights' engagement, opening with The Tramp, with a change of programme nightly.

## CANADA.

**TORONTO.**—GRAND OPERA HOUSE (O. B. Sheppard, manager). Henry Irving, Ell-n Terry, and the Lyceum co. opened Sept. 23 in Faust to a very large and elite attendance. Mr. Irving and Miss Terry received an ovation, being recalled again and again. The Merchant of Venice, King Arthur, Waterloo, and The Belis will follow the rest of the week. My Wife's Friend co. 20-2; Alexander Salvini 3-5. —PRINCESS THEATRE (Frank Connolly, manager). Charles Dickson, supported by Li Han Burckhardt, presented The Salt Cellar and Other People's Money before a large audience 23. The piece has been seen here before under the title of By Wits Outwitted, but nevertheless made quite a hit. German Lessons will replace The Salt Cellar Thursday night, having been specially written for Mr. Dickson by May Melvin Ward. Frederick Bond 30-5. —TORONTO OPERA HOUSE (Ambrose J. Small, manager). A Railroad Ticket 23-28; good business. Bobby Gayler in A Big City 20-5. —THE CRYSTAL THEATRE is doing its usual good business. —Ralph Howard, representing William C. Andrews' My Wife's Friend co., is in the city.

**MONTREAL.**—QUEEN'S THEATRE (Spartan and Jacobs, managers). The Twentieth Century Girl opened to good business Sept. 20. The piece is a clever skit on the up-to-date woman, and abounds in bright and catchy music. The co. is an exceedingly clever one. Billy Fuller, John T. Kelly and Gus Williams head the list, and were all applauded to the echo. Catherine Linyard is a good singer, and the three Hawthorne sisters did some excellent specialties. James O'Neill in repertoire 30-5. —ACADEMY OF MUSIC (Henry Thoma, manager). W. C. Andrews opened in Fred. Marsden's My Wife's Friend 23 to light business. A clever bit of work is done by Antoinette Walker. The play is decidedly mediocre. During one of the intermissions a fine sylphonic solo was rendered by James Johnson. Melba Concert co. 8. —THEATRE ROYAL (Spartan and Jacobs, managers). Bobby Gayler in A Big City opened to a good house 23. Mr. Gayler gave an interesting performance of the Irish immigrant. Al. H. Wilson was good as the Dutchman. Railroad Ticket 30-5. —ITEMS: Mrs. W. L. Halford sprained her leg seriously in the shipwreck scene of Jack Harkaway, and was unable to perform after the first night. The part was creditably filled by Miss Esme. —Mr. G. McQuillan, of this co., deserves mention for a couple of clever "bits." —The members of the French Opera co., which opens the Opera Francaise 5 have arrived in Montreal.

**OTTAWA.**—GRAND OPERA HOUSE (John Ferguson, manager). Hermann, aided by Madame Herrmann, Sept. 19 was greeted by a large audience, who were kept constantly amused and bewildered. Lin Van Cortland, assisted by an excellent co., in repertoire 23-28; good houses. A large vaudeville co., including McPhoe and Hill, Mc Le Valetka, Ben Ali (Arabian acrobatic performers), the Bonitas in their comic vocal specialties, W. C. Garden and the Little Barbara appear nightly in open air concerts at Fair Ground



very Opera co., was in the city 19, 20, and sends his regards to the Mirror.

**GUELPH.**—ROYAL OPERA HOUSE (Albert Tavernier, manager): Ida Van Cortland in *Ingomar*, *Pygmalion* and *Galathea*. Forgive Me Not, New Magdalen, Damon and Pythias, Leah the Forsaken, week of Sept. 16-21. Good performances, fair business; other events hurting the week's receipts. Salvini.

**ST. THOMAS.**—DUNCOMB OPERA HOUSE (S. H. Duncombe, manager): Ella Cameron, supported by the J. L. Clarke co., began a week's engagement Sept. 23 to good business. Snarers of New York and Eagle's Nest were the opening plays.

**HAMILTON.**—GRAND OPERA HOUSE (F. W. Stair, manager): Taviary Grand Opera co. Sept. 27. Katie Emmet in *Star Theatre* (Bessey and Davey, proprietors): Florence Hughes, Jenks and Clifford, James Walbrook, Dot Davenport, Joe Waldron, Edwards and Neilson, Adel Armer, week of Sept. 21-28. Performance fair; business good.

**BELLEVILLE.**—CARMAN OPERA HOUSE (L. P. I. Powers, manager): Harry Lindley 16-21 drew the largest houses in a week's stand ever seen here. Frederic Bond 27, 28, cancelled. Guy Brothers' Minstrels 9.

**BROCKVILLE.**—GRAND OPERA HOUSE (F. J. Ritchie, manager): This house opened Sept. 24 with *Niobe* to a fair house; general satisfaction. Van Amburg Concert co. 1.

**LINDSAY.**—ACADEMY OF MUSIC (Thomas Sadler, manager): This house opened on Sept. 18 with Dan McCarthy in *The Rambler* from Clare to good business. Harry Lindley 20, Comedy co. 25, 27; fair week; Marble and Clark's Minstrels 5.

**CHATHAM.**—GRAND OPERA HOUSE (Henry A. Rispin, manager): Charley's Aunt Sept. 28; good advance sale. *The Fatal Card* 29; Alexander Salvini 30.

## DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed to us to reach us on or before that date.

### DRAMATIC COMPANIES.

**ALL THE COMFORTS OF HOME:** Wilmington, Del., Oct. 1. Camden, N. J., 2. Frankford, Pa., 3, 4. Pottstown 5.

**AGNES HERNDON:** Paterson, N. J., Oct. 1, 2. A YOUNG VENTUREMAN: Brooklyn, N. Y., Sept. 30-Oct. 5.

**A BREWERY TIME (Fitz and Webster):** Huntington, W. Va., Oct. 1. Hinton 2. Clifton Forge, Va., 3. Lexington, 4. Roanoke 5. Staunton 7. Charlottesville 8. Richmond 9-11. Hampton 12. Norfolk 14, 15. Suffolk 16.

**AMY LEE:** Philadelphia, Pa., Oct. 14-19.

**A FATTED CALF (Western):** Eugene Robinson, mgr.: Pittsburg, Kans., Oct. 1. Joplin, Mo., 2. Independence 3. Wellington, Kans., 4. Eldorado 5. Hutchinson 7. McPherson 8. Salina 9. Concordia 11. Clay Center 12.

**ALEXANDER SALVINI (W. M. Wilkison, mgr.):** Guelph, Ont., Oct. 2. Toronto 3-5.

**A GIRL UP TO DATE (T. H. Winnett, mgr.):** Wallingford, Conn., Oct. 1. Williamamit 2. Hartford 5-7.

**AMERICA'S SCOUT (Edwin P. Hilton, mgr.):** Dayton, O., Sept. 30-Oct. 2. Washington C. H. 3. Wells on 4. Jackson 5. Portsmouth 7. Huntington, W. Va., 8. Charleston 9.

**A MONEY ORDER (Jude Walters, mgr.):** Norristown, Pa., Sept. 30-Oct. 2. Nanticoke 3. Towanda 4. Penn Yan, N. Y., 5. Rochester 7-12.

**A RAILROAD TICKET (W. W. Freeman, mgr.):** Montreal, P. Q., Sept. 30-Oct. 5. Brooklyn, N. Y., 7-12. Hoboken, N. J., 14-16. Newark 17-19.

**ADA RIHAN (Augustus Daly, mgr.):** Chicago, Ill., Sept. 23-Oct. 5.

**AMERICANS ABROAD:** Burlington, Ia., Oct. 4.

**A BOWERY GIRL:** St. Louis, Mo., Sept. 30-Oct. 5.

**A FATTED CALF (Eastern):** Eugene Robinson, mgr.: Chattanooga, Tenn., Oct. 1. Atlanta, Ga., 2-5. Augusta 7. Charleston, S. C., 8, 9. Savannah, Ga., 10. Jacksonville, Fla., 11. Brunswick, Ga., 12. Macon 14. Americus 15. Montgomery, Ala., 16. Pensacola, Fla., 17. Mobile, Ala., 18, 19.

**A TEXAS STEER (Hoyt and McKee, props.):** Youngstown, Pa., Oct. 1. Beaver Falls, 2. Steubenville, O., 3. Butler, Pa., 4. Newark, O., 5. Richmond, Ind., 7. Lafayette 8. Danville, Ill., 10. Sedalia, Mo., 12. Kansas City 13-19.

**A CRACKER JACK (John C. Fox, mgr.):** Monmouth, Ill., Oct. 1. Kewanee 2. Moline 4. Peru 5.

**ANDREW MACK (D. W. Fruss and Co., mgrs.):** Brooklyn, N. Y., Sept. 30-Oct. 5.

**ALLEN AND HILL (George A. Hill, mgr.):** Alexandria, Va., N. Y., Sept. 30-Oct. 5. Redwood 7-12.

**A TURKISH BATH (E. H. Macoy, mgr.):** Des Moines, Ia., Oct. 1, 2. Creston 3. Council Bluffs 13. Fremont, Neb., 14.

**A V. FRANKSON'S STOCK (Eastern):** Danbury, Conn., Oct. 7-12. Waterbury 14-19.

**BONNIE SCOTLAND (Sidney R. Ellis, mgr.):** St. Louis, Mo., Sept. 30-Oct. 5.

**BOONE AND DUNE:** Piquetteville, Ill., Sept. 30-Oct. 5.

**BURMAN:** Boston, Mass., Sept. 30-Oct. 5.

**BLOODGET AND HYDE'S COMEDIANS:** Plainville, Conn., Oct. 1. Torrington 2. Litchfield 3. Collinsville 4. Unionville 5.

**BIRDS OF A FEATHER (F. W. Stroh, mgr.):** Cincinnati, O., Sept. 30-Oct. 5. Louisville, Ky., 6-12. Indianapolis 14-16. Jackson, Mich., 18. Adrian 19.

**BUNCH OF KIDS (Gus, Hothner, mgr.):** Union City, Ind., Oct. 1. Muncie 2. Dayton, O., 3-5. Delphos, O., 7. Lima 8. Wooster 9. Massillon 10. Canton 11. Canal Dover 12. Akron 14. Kent 15. Youngstown 16. East Liverpool 17. Washington, Pa., 18. McKeesport 19.

**BUBB COMEDY (George H. Bubb, mgr.):** White Plains, N. Y., Sept. 30-Oct. 5. Greenwich, Conn., 7-12. New Rochelle 14-19.

**CHARLES T. ELIAS:** Newark, N. J., Sept. 30-Oct. 5. Atlantic City 7, 8. Camden 9. Chester, Pa., 10. West Chester 11. Frankford 12.

**CHARLEY'S AUNT (No. 1):** Charles Frohman, mgr.: Harlem, N. Y., Sept. 30-Oct. 5. Utica 7. Syracuse 8, 9. Watertown 10. Auburn 11. Albany 15. Pittsfield 16. Mass., 16. Hartford, Conn., 17. Springfield, Mass., 18. Worcester 19.

**CHARLEY'S AUNT (No. 2):** Charles Frohman, mgr.: Bloomington, Ill., Oct. 2. Champaign 3. Decatur 4. Springfield 5.

**CHARLES A. GARDNER:** Fairfield, Ia., Oct. 1. Moline 2. Galesburg 3. Keokuk, Ia., 4. Monmouth, Ill., 5. Chicago 6-12.

**CLARA MORRIS:** Baltimore, Md., Sept. 30-Oct. 5. Pittsburg, Pa., 7-12.

**CHAUNCEY OLCOTT (Augustus Pitou, mgr.):** New York city Sept. 30-Oct. 12.

**CLAY CLARK (Joseph Adelman, mgr.):** Detroit, Mich., Sept. 30-Oct. 5. Ann Arbor 3. Adrian 4. Fremont, O., 5. Jackson, Mich., 7. Sylvania 8. Bay City 9. Flint 10. Port Huron 11. Mt. Clemens 12.

**CRUI. SPOONER (R. S. Spooner, mgr.):** Keokuk, Ia., Sept. 30-Oct. 5.

**CHARLES DICKSON (Junius Howe, mgr.):** Rutland, Vt., Oct. 1. Barre 2. St. Albans 3. Plattsburg, N. Y., 4. Burlington, Vt., 5. Rochester, N. Y., 7-9. Syracuse 10-12. Brooklyn 14-19.

**CARRINGTON DRAMATIC (C. M. Raphael, mgr.):** Rondout, N. Y., Sept. 30-Oct. 5. New Milford, Conn., 7-12. Manchester 14-19.

**CHARLES L. DAVIS (Alvin Joslin):** Norfolk, Va., Oct. 3. Petersburg 4. Danville 5. Greensboro, N. C., 7. Charlotte 8. Durham 9. Raleigh 10. Goldsboro 11. Fayetteville 12.

**CARLETON'S PLAYERS:** Salem, Ore., Oct. 1-4.

**CORSE PAYTON (David J. Ramage, mgr.):** Newark, O., Sept. 30-Oct. 5. Springfield 7-12. Portsmouth 14-19.

**CRISTON CLARKE:** Philadelphia, Pa., Sept. 30-Oct. 5.

**COON HOLLOW:** Murphersboro, Ill., Oct. 1. Alton 2. Beardstown 3. Fort Madison, Ia., 4. Ottumwa 5. Omaha, Neb., 6. Lincoln 7. Beatrice 8. Falls City 9. St. Joseph, Mo., 10. Leavenworth, Kans., 11. Topeka 12. Kansas City, Mo., 13-19.

**COTTON KING (Eastern):** W. A. Brady, mgr.: Dover, N. H., Oct. 1. Manchester 2. 3. Lawrence, Mass., 4. 5. Concord, N. H., 7. Laconia 8. Franklin Falls 9. Fitchburg, Mass., 10. Leominster 11. Marlboro 12.

**COTTON KING (Western):** W. A. Brady, mgr.: Omaha, Neb., Oct. 1, 2. Sioux City, Ia., 3. Marshalltown 4. Des Moines 5. Davenport 6. Dubuque 7. Cedar Rapids 8. Burlington 9. Quincy, Ill., 10. Galesburg 11. Peoria 12. Chicago 13-19.

**CARRIE LOUIS (John A. Himmelin, mgr.):** Battle Creek, Mich., Sept. 30-Oct. 5. Upper Sandusky, O., 7-12. DeLancey 14-19.

**DELMONICO'S AT SIX (J. M. Ward, mgr.):** Rochester, N. Y., Sept. 30-Oct. 5. Columbus, O., 7-9. Wheeling, W. Va., 10.

**DOWN ON THE SUWANEE RIVER:** Minneapolis, Minn., Sept. 30-Oct. 5.

**DRURY MASCO:** Exeter, N. H., Oct. 2. Manchester 4. Plymouth 5, 6.

**DIAMOND COMEDY (George H. Bell, bus. mgr.):** Lafayette, Ind., Oct. 2, 3. Muncie 4, 5.

**DOWN IN DIXIE (Davies and Keogh, mgrs.):** Buffalo, N. Y., Sept. 30-Oct. 5. Cleveland, O., 6-12.

**DR. HOVEN COMEDY:** Zanesville, O., Sept. 30-Oct. 5. Coshocton 7-12. Steubenville 14-19.

**DRURY WINNER (A. H. Spink, prop.):** Kansas City, Mo., Sept. 29-Oct. 5.

**DAN SULLY (Frank E. Lamson, mgr.):** Milwaukee, Wis., Sept. 29-Oct. 5.

**EDWARD HARRISON (M. W. Hanley, mgr.):** Poughkeepsie, N. Y., Oct. 1. Yonkers 2. Mount Vernon 3. Bridgeport, Conn., 4, 5. New Haven 7.

**E. H. SOTHERN (Daniel Frohman, mgr.):** New York city Sept. 4-indefinite.

**EMMA WARREN:** Elkton, Ky., Sept. 30-Oct. 5.

**EMILY BARKER (Thomas W. Ryley, mgr.):** Atlanta, Ga., Sept. 28-Oct. 1. Nashville, Tenn., 2-4. Jackson 5. Memphis 7-9.

**ETHEL TUCKER (H. P. Meldon, mgr.):** Scranton, Pa., Sept. 30-Oct. 5.

**EMPIRE THEATRE STOCK (Charles Frohman, mgr.):** Cincinnati, O., Sept. 30-Oct. 5.

**E. M. AND JOSEPH HOLLAND (Richard Mansfield, mgr.):** New York city Sept. 2-Oct. 5. Philadelphia, Pa., 7-12.

**ELLA GARDNER:** Jersey City, N. J., Sept. 30-Oct. 5.

**ELLA GARDNER:** St. Mary's, Ont., Oct. 3-5. Galt 7-12.

**EIGHT BELLS (John F. Byrne, mgr.):** Wilmington, Del., Oct. 1. Chester, Pa., 2. West Chester 3. Frankford 4, 5. Camden, N. J., 7, 8. Pottsville, Pa., 9. Shamokin 10. Mt. Carmel 11. Ashland 12.

**ENGINEER:** Pawtucket, R. I., Sept. 30-Oct. 2. Manchester, N. H., 3-5. Plymouth, Mass., 8. South Framingham 9. Fall River 10-12. Plainfield, N. J., 14. Somerville 15. Morristown 16. Paterson, 17-19.

**FREDERICK WARDE:** Altoona, Pa., Oct. 2. Trenton, N. J., 3.

**FORBES' STOCK:** Philadelphia, Pa., indefinite.

**FAST MAIL (Northern):** Martin Golden, mgr.: Manassas, Va., Oct. 1. Grafton 2. Cumberland, Md., 3. Martinsburg, W. Va., 4. Hagerstown, Md., 5. Baltimore 7-12. Frankfort, Pa., 14. West Chester 15. Norristown 16. Coatesville 17. Wilmington, Del., 18. Hanover, Pa., 19.

**FAST MAIL (Southern):** John B. Hogan, mgr.: Helena, Mont., Oct. 1. Anaconda 2. Butte 3-5. Missoula 7. Hamilton 8. Spokane, Wash., 10. Moscow 11. Pullman 12. Ellensburg, 14. Tacoma 16. Whatcom 17. Vancouver, B. C., 18. Nanaimo 19.

**FRAWLEY CO. (T. Daniel Frawley, mgr.):** Los Angeles, Cal., Oct. 6-Nov. 16.

**FLAG OF TRUCE (Eugene Landsberg, mgr.):** Richmond, Ind., Oct. 1. New Castle 2. Alexandria 4. Elwood 5.

**FAUST (Morrison's Western, E. J. Abram, mgr.):** St. Albans, Vt., Oct. 1. Plattsburg, N. Y., 2. Saratoga, 3. Cohoes 4. Troy 5. Albany 7-9. Schenectady 10, 11. SATURDAY 12.

**FANNY RICE (George W. Purdy, mgr.):** Newark, N. J., Sept. 30-Oct. 5.

**FABIO ROMANI (Aiden Benedict):** Fall River, Mass., Oct. 1. Taunton 2. Bristol 3. New Bedford 4. Webster 7. Ware 8. Rockville, Conn., 9. Holyoke, Mass., 11.

**FRONT AND FANSHAW:** Beverly, O., Sept. 30-Oct. 2.

**FOR FAIR VIRGINIA (Russ Whytal):** Milwaukee, Wis., Sept. 29-Oct. 5.

**FORGIVEN (Edwin Forsberg):** Worcester, Mass., Oct. 7-12. Holyoke 14-16. Palmer 18. Southbridge 19.

**FOWLER STOCK:** Council Bluffs, Ia., Sept. 10-Oct. 5.

**FLORA STANFORD (T. W. James, mgr.):** Olean, N. Y., Sept. 30-Oct. 5. Coudersport, Pa., 7-9. Piquetteville 10-12.

**FINNIGAN'S BALL (Murray and Mack):** Frank T. Merritt, mgr.: Brookfield, Mo., Oct. 1. Keokuk, Ia., 2. Ft. Madison 3. La Salle, Ill., 4. Ottawa 5. Chicago 6-12.

**GIRL WANTED (Davis and Keogh, mgrs.):** Newport, R. I., Oct. 1. New London, Conn., 2. Lawrence, Mass., 3. Lynn 4. Fall River 5. Boston 7-12.

**GREAT BROOKLYN HANDICAP (Aubrey Mithenthal, mgr.):** Lowell, Mass., Oct. 2. Nashua, N. H., 3. Amesbury 4. Haverhill 5. Exeter, N. H., 7. Portsmouth 8. Marlboro, Mass., 9. Pawtucket, R. I., 10-12. Southbridge, Mass., 14. Woonsocket, R. I., 15. Wallingford, Conn., 16. Rockville, 17. Hartford 18.

**GAY PARISIANS (Charles Frohman, mgr.):** New York city Sept. 30-indefinite.

**GEO. JOHNSON:** Mound City, Kans., Sept. 30-Oct. 5. Pittsburg 7-12.

**GIRL I LAST BEHIND ME:** Fall River, Mass., Oct. 2.

**GLADYS WALLIS (John W. Dunne, mgr.):** Atchison, Kan., Oct. 1. St. Joseph, Mo., 2. Des Moines, Ia., 3. Cedar Rapids 4. Galesburg, Ill., 5. Peoria 6. Memphis, Tenn., 14, 15.

**GREAT DIAMOND ROBBERS (Palmer and Knowles, mgrs.):** New York city Sept. 2-indefinite.

**GRAHAM EARLE:** Sullivan, Ill., Sept. 30-Oct. 5.

**GREEN GOODS MAN (W. E. Gorman, mgr.):** New Orleans, La., Sept. 29-Oct. 5.

**GEORGE MONROE:** Paterson, N. J., Oct. 4, 5.

**GRIFFITH'S FAUST (E. A. Church, mgr.):** Mexico, Mo., Oct. 1. Moberly 2. Brookfield 3. Chillicothe 4, 5. Kansas City 6-12.

**HUMANITY (W. A. Brady, mgr.):** Pittsburg, Pa., Sept. 30-Oct. 5. New York city 7-12.

**HYDE COMEDY (Robert D. Hyde, mgr.):** Carthage, Ind., Oct. 2, 3.

**HENDERSON COMEDY:** South Bend, Ind., Sept. 30-Oct. 5.

**HOSS AND HOSS (Joseph Conyers, mgr.):** Albany, N. Y., Oct. 1. Utica 2, 3. Watertown 4. Oswego 5. Syracuse 7-9. Auburn 10. Canandaigua 11. Niagara Falls 12.

**HAMILTON-PHILLIPS:** Linton, Ind., Sept. 30-Oct. 5.

**HENRY LIVING:** Richmond, Mo., Sept. 30-Oct. 5.

**H. MAX HART:** Chicago, Ill., Sept. 30-Oct. 5. South Chicago 6. Ottawa 7. Davenport 8. Des Moines 9.

**HOYT'S COMEDY:** Saratoga, Mo., Sept. 30-Oct. 5.

**HOLDEN COMEDY:** Terrie Haute, Ind., Sept. 30-Oct. 5.

**HARRISON J. WOLFE:** Scranton, Pa., Oct. 7. Binghamton, N. Y., 10. Penn Yan 14. Canandaigua 15. Geneva 16. Watkins 17.

**HERRMANN THE GREAT:** Schenectady, N. Y., Oct. 1. Albany 2. Poughkeepsie 3. Hoboken, N. J., 4, 5. New York city 7-12.

**H. H. HARRIS:** New York city Sept. 2-indefinite.

**IDA VAN CORTLAND:** Sault Ste. Marie, Mich., Oct. 1-5.

**IN THE FOOTLIGHTS (J. D. Hutchinson, mgr.):** Norristown, Pa., Oct. 3-5. Wilmington, Del., 7-9.

**JAMES A. REILLY:** Henderson, Ky., Oct. 1, 2. Mt. Vernon, Ill., 3-5. Murphysboro 7-9. Princeton, Ky., 10-12.

**JOSIE MILLS:** Bellaire, O., Sept. 30-Oct. 5.

**JOR CAMERON (John W. Dunne, mgr.):** Selma, Ala., Oct. 1. Meridian, Miss., 2. Jackson 3. Vicksburg 4. Greenville 5.

**JANIS O'NEILL (W. F. Connor, mgr.):** Montreal, P. Q., Sept. 30-Oct. 5.

**JOSEPH HART (A Gay Old Boy):** D. W. Truss and Co., mgrs.: Watertown, N. Y., Oct. 1. Oswego 2. Rome 3. Glensville 4. Poughkeepsie 5. Jersey City, N. J., 7-12.

**JOHN L. CLARK:** St. Mary's, Ont., Oct. 1, 2. Berlin 3-5.

**J. E. TOOLE (Edwin Jerome, mgr.):** Hornellsville, N. Y., Oct. 1. Wellsville 2. Bradford, Pa., 3. Jamestown, N. Y., 4. Titusville, Pa., 5. Union City 7. Erie, Meadville 9. Franklin 10.

**JOHN A. VICTOR:** Mattoon, Ill., Sept. 30-Oct. 2. Charles ton 3-5.

**JOLLY OLD CHUMS:** Detroit, Mich., Sept. 29-Oct. 5.

**JOE OTT (Star Gazer):** Richmond, Va., Oct. 1, 3.

**JOHN E. BROWN (Tim the Tinker):** Frank W. Lane, mgr.: Webster, Mass., Oct. 1. Marblehead 2. Lowell 3-5. Salmon Falls, N. H., 7.

**JAMES B. MACKIE (Grimes' Cellar Door):** Asheville, N. C., Oct. 1. Bristol, Tenn., 2. Roanoke, Va., 3. Richmond 4. Charleston, S. C., 5. Huntington, W. Va., 7. Chillicothe, O., 8. Circleville 9. Washington C. H., 10. Wilmington 11. Hamilton 12. Dayton 14-16. Richmond, Ind., 18. Terre Haute 19.

**JOHN DEL W (Charles Frohman, mgr.):** New York city Sept. 23-indefinite.

**JESSIE MAR HALL (O. M. Hall, mgr.):** Kendallville, Ind., Sept. 30-Oct. 5. Angola 7-13. Michigan City 14-19.

**JULIA MARLOWE TARKER AND ROBERT TARKER (Theodore Bromley, mgr.):** Racine, Wis., Oct. 1. Janesville 2. Beloit 3. Elgin, Ill., 4. Aurora 5. Chicago 7-19.

**JOSEPH MURPHY:** Scranton, Pa., Oct. 1, 2. Carbondale 3. Pittston 4. Mauch Chunk 5.

**JACK HARKAWAY (J. B. Sparrow, mgr.):** Holyoke, Mass., Sept. 30-Oct. 5.

**JEFFERSON LARSEN (W. A. Edwards, mgr.):** Binghamton, N. Y., Oct. 1, 2. Rochester 3-5. Toronto, Ont., 7-12. SYRACUSE (N. Y.) 14-16. Hoboken, N. J., 17-19.

**KATHIE ENEMITT (Hubert Sackett, mgr.):** Hamilton, Ont., Oct. 1. Woodstock 2. London 3. Petrolia 4. Port Huron, Mich., 5. Lansing 7. Flint 8. Jackson 9. Battle Creek 10. Kalamazoo 11. Elkhart, Ind., 12. Chicago, Ill., 13-19.

**KITTY RHODES (George H. Abbott, mgr.):** Mt. Holly, N. J., Sept. 30-Oct. 5. Frederick, Md., 7-12. Lebanon, Pa., 13-19.

**KATIE PUTNAM (Will. O. Wheeler, mgr.):** Waco, Tex., Oct. 1. Corsicana 2. Hillsboro 3. Dallas 4, 5. Fort Worth 7. Gainesville 8. Sherman 9. Denison 10. Greenville 11. Texarkana, Ark., 12. Pine Bluff 14. Helena 15.

**KATE CLINTON (Spencer Cone, mgr.):** Skowhegan, Me., Oct. 1. Bath 2. Augusta 3. Portland 4, 5.

**KENNEDY'S PLAYERS:** Bethlehem, Pa., Sept. 30-Oct. 5. Dover, N. J., 7-12.

**LOST PARADISE (William Morris):** Atlanta, Ga., Oct. 1. Griffin 3. Montgomery, Ala., 4, 5. New Orleans, La., 6-12.

**LILLIAN DURHAM:** What Cheer, Ia., Sept. 30-Oct. 2.

**LOUIS JAMES (Waghenals and Kemper, mgrs.):** Richmond, Va., Oct. 1. Danville 2. Atlanta, Ga., 3, 5. Savannah 7, 8. Americus 9. Columbus 10. Birmingham, Ala., 11,





SCENES FROM CURRENT PLAYS—I. CLIMAX OF THE SOCIAL HIGHWAYMAN.

## SAID TO THE MIRROR.

**W. B. SEESKIND:** "The opening of the Green-wall Theatrical Circuit Company's two houses in Savannah and Atlanta surpassed our most sanguine expectations. The new Savannah Theatre was pronounced a gem. The audiences were delighted with the many modern conveniences. Business so far has been simply up to the capacity, and the season is young yet with our strongest attractions to follow."

**MILK THALIA:** "I sent cash for railroad fare to one Wesley Mantell, in a registered letter. He received the money and did not respond, joining another company. I mention this to put managers on their guard."

**JAMES T. POWERS:** "I had made up my mind to rest the entire season this year, but there is a probability now that I shall play. I cannot, however, say what I shall do as my plans are not settled."

**ELLEN VOCKEY:** "I recently found a gold watch and chain, and succeeded in discovering the owner, who was Miss Stetson of the Pope Opera company, in St. Louis. I am always finding something, but always seem to discover the owner. I never get back things that I lose myself. I have lost two valuable watches."

**FLORA STANFORD:** "I was very indignant when I read in THE MIRROR a few days ago a statement to the effect that I was a play pirate. The Soldier's Sweetheart is the property of my husband, Robert McClung. He bought it from the author, Joseph N. Slate, and paid for it with the privilege of producing it under whatever title he chose. Clotilde's Revenge was given me in New York last Spring, and I was assured it was public property. I have always been opposed to play-pirating, and my blood boiled with indignation when I found I had been accused of sailing under the black flag. You will oblige me greatly by setting me right before the readers of THE MIRROR in this matter."

**JOSEPH CALLAHAN:** "I have engaged a very strong company for my coming tour in Faust. In addition to the acting members, I have also secured a double quartette of male and female soloists. My Broken act will excel any scene of like nature ever produced. I will introduce many new electrical and mechanical effects. My route is being rapidly filled by a representative booking exchange."

**GOLDMARK AND CONRIED:** "We noticed in last week's MIRROR, in the letter from Mankato, Minn., that the Wilson Theatre company is playing The Lost Paradise. We are the owners of this play, and also represent the interests of Mrs. H. C. De Mille, and we have not given this man Wilson permission to use it. This piracy of the play is doing us serious injury, and we desire to warn managers against allowing this man to produce The Lost Paradise in their theatres."

**BEATRICE MORELAND:** "I have been very much annoyed by articles which appeared in the leading New York papers recently, which told how an actress named Beatrice Moreland, a member of the Brownies' company, had been frightened by a hypnotizer who sat in a front seat every evening. Many people have mistaken this Miss Moreland for me, and I have received a lot of letters from friends, anxiously inquiring

about my health, and making Trilby jokes at my expense. I desire to state that I am not the Beatrice Moreland spoken of in those articles."

**R. P. ELLIOTT (Columbus, O.):** "THE MIRROR came in here at 2:30 P. M. yesterday, and at 6 o'clock not a copy was to be had in the city; plenty of everything else."

**MRS. BEAUMONT PACKARD:** "My case against Harry Corson Clarke, spoken of in a recent issue, was decided in his favor, but I think I shall appeal it for the purpose of making a test of the matter. I think it is time that the matter of commissions should be settled. It would be of mutual benefit to the agent and the actor."

**SYDNEY CHIDLEY:** "I am located in San Francisco now. It is a very interesting city, and I may stay here for good. I received a postal card from a friend in County Down, Ireland, recently, in which he mentioned having read my letter in a recent issue of THE MIRROR. This proves that THE MIRROR not only circulates widely, but is carefully read."

**VERNONA JARBEAU:** "My trouble about dressing-rooms simply came from the fact that I did not specify that I should have the star's room in my contract with Canary and Lederer. Mr. Henshaw was shrewd. My managers have agreed to build a special dressing-room for me on the stage wherever it is necessary. I do not like silly notoriety, but courtesy and my position in the company demand that I should be considered in this matter."

**AUDREY BODICHAULT:** "There is no truth in the report of trouble between Ariel Barney and myself. I left The Globe Trotter because Mr. Rice had sold his interest to William Hoey, and I did not care to continue with it. I have had several offers and shall shortly play in New York. In December I shall go out myself in a new play."

**GEORGE H. ENERICK:** "One Will E. Burton evidently does not believe in the ancient adage concerning honesty being the best policy, as he wilfully and deliberately appropriated the title of my play, McNulty's Visit, without my knowledge or consent. He furthermore endeavored to purchase the original paper of the piece from the Erie Lithographing and Printing Company, which firm, of course, would not supply him without my sanction. As soon as I became aware of Burton's piratical move I at once took steps to prevent him from using my property, and I understand he recently experienced a merited collapse at Binghamton, N. Y."

**CARL A. HASWIN:** "After spending a delightful Summer abroad I am back once more in harness. Yes, it's The Silver King for at least one more season. While in London I asked Samuel French for a new play as good as The Silver King. He replied: 'There are none such in the market.' No melodrama, the equal of The Silver King, has been written, and I doubt if it will be. However, I was fortunate in securing two new plays that have made successful records, and next season I shall produce one of them on an elaborate scale."

**JENNIE KIMBALL:** "We open our season on Oct. 2 in Trenton, N. J. After playing Washington week of Oct. 7, we are going South as far as New Orleans. I have the finest all-round comic

opera company I ever organized, and am looking forward to a very prosperous season."

**ROSE OSBORNE:** "I have succeeded in obtaining from Europe two plays of equal strength in the comedy and dramatic elements, namely Sowing and Reaping and The Follies of an Hour. I commence my tour the last week in October in Southern territory and hope to continue through to San Francisco."

**HERMANN:** "While in Syracuse I attended the first day's session of the Democratic Convention, and in the evening the delegates attended our performance at the Wieting Opera House which was packed to the doors. Among those who occupied the boxes were ex-Governor Roswell P. Flower, Senator David B. Hill, ex-Mayor Gilroy, Hon. Henry C. Miner, District Attorney John R. Fellows, Senator Murphy, U. S. Sub-Treasurer Baldwin, and ex-President Board of Police James J. Martin. Mrs. Hermann's new electrical dance, 'The Fleur-de-Lys,' created quite a furore and was redemanded several times. After the performance the box party visited my private car where they were entertained at supper."

## ENGAGEMENTS.

Ellen Mortimer as ingenue in the Two Colonels.

Joseph Desberger for Madame Modjeska's company.

James T. Cassady for the Harrigan company.

Lillian H. Emory for Faust.

Bessie Grayson to go with Tim Murphy.

S. C. Halpin with Oliver Doud Byron.

Charles W. Green for the Lyceum stock.

J. D. McDonald for The Newest Woman.

Clayton W. Legge for Zero.

J. K. Adams for The Newest Woman.

Cyril Young with For Fair Virginia.

Frank G. Muntz for Agnes Wallace Villa's company.

Martha Buchsill by Jacob Litt for current season.

Helen G. Judson with The Newest Woman.

Evelyn Gordon for Cora Van Vassel company in Tennessee's Partner. She joined the company in Cincinnati on Sept. 21.

Jewell Willard with The Burglar company.

Proper Carleton is playing the part of Taffy in the Southern Trilby company. The Richmond papers speak very favorably of his performance.

## THE ENTERTAINERS.

Will S. Rising's Entertainers will produce among other operettas, Percy Gaunt's Love on Wheels, in which songs illustrated by stereopticon will be one of the features. Fred. Dixon will manage the entertainment.

Professor S. S. Baldwin (the White Mahatma) is recovering from a severe illness. He was obliged to cancel some early dates, but he expects to carry out all bookings hereafter.

Max O'Rell will give a series of lectures at the Lyceum Theatre in January, arrangements to that end having been made by Major Pond and Daniel Frohman.

## AMONG THE DRAMATISTS.

Paul Hervieu, one of the foremost among the younger generation of French novelists, has completed a most interesting play, entitled Les Tenailles. It is a psychological play, and with a serious moral problem. The play is to be produced at the Français shortly. It is to be hoped that it will be more successful than Hervieu's first attempt at play-writing, a play called Les Paroles Restent (Words Remain) which did not score at the Vaudeville.

Emile Moreau, Victorien Sardou's occasional collaborator, has been finishing a play for the Ambigu. It is a very sombre and gruesome play, well suited though to the Ambigu public.

Ernst von Willdenbruch's latest drama, Der Junge von Hengersdorf (The Young Man from Hengersdorf) is to be produced shortly in Berlin.

Philippi's Benefactor of Mankind is to be played in French in Paris.

Waldleute (People from the Forest) is to be produced at the Leipzig-Stadt Theatre and at the Raimund Theatre in Vienna. The play is by Karl Kauptmann, a brother of Gerhardt Hauptmann.

An ancient comedy called Penelope has been completed by Carl Weiser, of the Weimar Court Theatre. The season at Mayence will be opened with a play by this author, which is entitled Am Markstein der Zeit (The Recording Stone of Time.)

A party of well-known authors have rented a theatre in Berlin for the production of their own play.

B. Bjornson's new play, Das Licht, is to be done in Christiania and in German in Berlin.

Paul Heyse's Colberg was produced in Karlsruhe on Sept. 2.

Stobitzer's Barbaren (Barbarians) met with instantaneous approval at Kissingen. It has been accepted at fifty-two German theatres.

Napoleon, by a Frankfurt author, was a failure in that city on Sept. 2.

Wildenbruch's Bernhard of Weimar was not a success at the Berlin Theatre.

Pastor Brose, by L'Arronge, author of Dr. Klaus, will be done in Munich for the first time in October.

Henri Lee's Der Schlagbaum is a success in Berlin. This author's dramas are sensational and dramatic.

C. William Bachman, of Minneapolis, has disposed of the American rights of his new Anglo-Swedish comedy-drama, Just Over, to Theodore Merrill, of Detroit. The piece, equipped with special scenery and a Castle Garden band, will take the road early in October. Mr. Bachman has just completed a romantic comedy-drama of the Anglo-Swedish order, entitled Olaf, the Conscript.

The Midnight Special is the work of William L. Ballauf, Jr., treasurer of the Lyceum Theatre, Washington. Mr. Ballauf has another new play, entitled Across the Hills, which has been highly spoken of, and is now engaged on a burlesque of Pocahontas, or The Life and Death of Captain John Smith.



## AS YOU LIKE IT.



THE Manchester correspondent of the London *Era* has this to say concerning Trilby which was produced in that city on Sept. 7 for the first time in England:

Evidently Trilby is destined to be as great a success on this side of the Atlantic as it has been in America, if we are to judge from the enthusiastic reception accorded the first performance of it by Beerholm Tree and his company. Mr. Tree's impersonation of the weird-looking Svengali is a wonderful creation, both in make-up and action. Instead of a photograph of the dead Svengali being put into the hands of Trilby, she in curiosity draws aside a curtain and discloses a large painted portrait of the man. With this exception and a modification of the second act, the play is performed substantially the same as it is in New York.

In an interview in the London *Chronicle* Mr. Tree answers the question as to Trilby being the same version as the one done over here:

Not quite! I have suggested several alterations, and interpolated passages which I considered judicious. For instance, in the second act, just after I have hypnotized Trilby, and my physical strength is giving way, I sink upon my knees and pray in Yiddish. . . . I admired the part of Svengali from the moment I saw Trilby in New York last April, when it was produced on the eve of my return to England. I have the English rights, and have reserved eight of the principal provincial towns for my own exploitation. In Trilby is the success we anticipate other companies will be organized in conjunction with Mr. Abud to tour the provinces, so that the play-going people will soon have an opportunity of seeing Trilby in all the splendor of stage representation.

Poor Henley is heart-broken over the condition of his voice. He has resigned himself to his place being taken during the preliminary trial on the road, but hopes and thinks he will be all right for the New York production. The part he is cast for in *The Heart of Maryland* is, I am told, not unlike that of Scarpia in *La Tosca*. John Kellard, who has been engaged to play the part for two weeks certain with a possibility of twelve weeks, will receive \$300 a week for the two weeks or \$175 a week if the twelve weeks' contingency arises. John's stock is going up. How many actors have we to-day who get these figures. There is no humbug about it either, for I have seen the contract signed by Max Bleiman.

Stephen Fiske, who was always a warm friend of Edward E. Kidder, wrote recently in the *Spirit* as follows:

In its neatness, delicacy, point and precision, as well as in the thorough knowledge of stage technique, Mr. Kidder's work reminds me of Pinero, before Pinero degenerated into the notorious woman school.

Mr. Fiske's praise has called forth remarks in the London press. Sir Walter Besant quotes the paragraph in his column "Voice of the Flying Day," and adds:

Very good. Pinero has sent his work over the ocean. Will not Kidder send his for us to admire it? Mr. Pinero, I am very sure, will not be afraid of the comparison, and will be the first to acknowledge all the worth that is in him. And as for the public, I am sure that they want all the good dramas that they can get.

Nat Goodwin's announcement that he will not put on *In Mizoura* during his present engagement at the Fifth Avenue is not altogether due to the success of *A Gilded Fool*, although Carleton's clever piece is undoubtedly doing excellent business. The real reason, I understand, is that *In Mizoura* costs too much. When Goodwin took Thomas' play, he agreed to pay a royalty of ten per cent on the gross, without, as he told Thomas since, quite appreciating what such a generous royalty means. Thus it often happened on good business that Thomas' royalties would reach \$1,000 a week. This seemed a trifle expensive to Goodwin, so he wrote to Thomas saying he could not afford to pay so much, and asking him to consent to a reduction. Thomas replied that ten per cent. was in the bond, and ten per cent he must have. So Goodwin put on *A Gilded Fool*, for which I believe he pays seven per cent., and that is why we shall not see *In Mizoura* again soon.

A repertoire manager at present barnstorming in New England, has in his company a versatile young man who plays everything for which he is cast—even children's parts. One night he was announced to play Eva, but unfortunately he had a five days' growth of whiskers of which he was unable to rid himself. A shave was absolutely necessary and he applied to his manager for ten cents. The manager was short that evening and said he was sorry.

"But what shall I do?" asked the versatile young man. "I can't play Eva with this face!" "That's true," replied the manager thoughtfully. "I guess we'd better put up *The Danites*—and you can play your old part of Joe Saunders."

Paris has a new idol just now in the person of Mlle. Merode, the young woman who wears her hair so eccentrically *à la vierge*. Merode's hair, in fact, has proved her fortune, for although she has an exceptionally sweet and interesting face, with classic features and lovely eyes, there is nothing about her to attract more attention than one gives to a thousand and one women equally good looking. Merode has no figure and is painfully thin. Her legs look like pipe stems, and yet she is a coryphée at the Opera. She has no particular talent. But she dresses her hair in an original way and that has given her a reputation. She wears her hair in this odd style, hanging down on each side of her face, like a Madonna, in private life as well as when posing for photographs, and visitors to Paris say it looks very strange to see her out among a group of conventionally dressed women carrying her unique head dress.

*The Bookman* for October contains a pen sketch of the so-called Belgian Shakespeare, Maurice Maeterlinck, by a lady who has visited the dramatist in the privacy of his home in historic Ghent. She writes: "The author of

*Les Aveugles* is physically a most solidly built person and the least nervous artist in the world. He is quite tall and his whole body breathes out health and perfect poise. The Flemish breadth of shoulder has stamped his race. His Flemish blood would lie if it had not stamped on his face this mixture of disdain and of a fierce and concentrated expression—a characteristic of his countrymen—and he would be false to Belgium, in his own person, if he did not add to this nature a little latent railleury, the quiet, provoking satire of a man from the demi-North so different from the quick, light malice of the Gallo Latin. A deep and dreamy melancholy softens his features, and a smile which is very genial makes young and almost clear that which the contemplative expression conceals. His face hardly shows his age, and yet his eyes and forehead show the advancing growth of spirituality."

Then as to his habits, she says: "As in his childhood, he still lives with his parents during the winter in an ordinary city house in the modern quarters of Ghent. A hideous dark green wall paper, covered with enormous golden lilies, still makes my eyelids wink. The dark green paper speaks much of the young poet's resignation to external things. In the summer he accompanies his family to Oostacker, several miles from Ghent. Here, in a Flemish cottage, he dreams, he thinks, he reads and he writes. He walks a great deal also and accuses himself of never hesitating to relinquish his pen in favor of the bright sunshine. He is an early riser, waking at 6 o'clock. He is sociable or

## CAUSERIE.

Alexandre Dumas, in spite of the many reports to the contrary, is not to give his *Route de Thèbes* this year to the Français. He began to write this play some six or seven years ago. When the play was completed, he did not feel satisfied with his work, and instead of sending the manuscript to the director of the Comédie Française he burned it up, and began to write another play based on the same idea, but totally different in treatment. This new version when completed proved to be equally unsatisfactory. Dumas then wrote another play, conserving the title, of which he had become enamored, which is not completed yet; at least the last version of this play, which Dumas just began at Puy, where he spends part of the summer, is not finished. Dumas hopes, so his friends say, to come back to Paris with his final manuscript.

Another French dramatist who finds great difficulty in finishing a play is Meilhac, the genial author of so many clever dramatic sketches of certain phases of Parisian life. The title of his play is *Grosse Fortune*. The piece originally was planned to be in three acts. Last winter Meilhac added a fourth act, and this year he is rewriting the whole play. This is also one of those plays which are always underlined for production but never seem to mature enough for the footlights.

Henri Lavedan, whose *Prince d'Aurec* was so badly disguised under the title of *An American*



LULU GLASER.

silent as the mood takes him, and his habits of writing are quite irregular."

The same issue of *The Bookman* contains a most interesting article by Harry Thurston Peck, entitled "The Migration of Popular Songs." He says "Annie Rooney" is taken directly, with a mere change of tempo, from a chorale of Bach, and that Wagner derived the so-called *bel motif* in Parsifal from the same source as the author of "Down Went McGinty." He also cites an amusing fact concerning the first rendition in France of "Tarara-boom-de-ay."

"It was also announced as a special attraction, that a certain Mlle. Duport would, in the course of the play, sing the *célèbre chanson Anglaise*, 'Tarara-boom-de-ay.' When the time came, and Mlle. Duport appeared, she had an immense audience. The first few lines made it evident (not to the audience, however) that this ingenious young woman had strunk from the task of 'getting up' the lines of the genuine version, but had instead constructed a set of verses of her own by piecing together all the English words she had ever heard. The first verse, then, ran something like this:

Tickle tramway, cheryman  
Bistick rumstick road, I van  
Sandwich whitebait lady lunch  
Sheri-cobler, wiskey punch;  
Oh—yes all right sho king stop  
Pale ale why not mutton chop  
Plum cake music steamer box  
Bull dog high life five o'clocks.  
Tarara-boom-de-ay, etc.

It was an immense success. The audience rose at her. They knew that the English was all right, because they themselves recognized a good many of the words. She had an ovation and nine encores.

TOUCHSTONE.

## A NEW FEATURE.

THE MIRROR this week adds to its illustrated features by printing the first of a series of pictures that will show the most striking scenes in new plays produced in New York. This week's illustration, from a flashlight photograph, shows the death of the strange hero of *The Social Highwayman*, a part taken at the Garrick Theatre by Joseph Holland.

Duchess, produced at the Lyceum, is to have his play, *Viveurs*, which was officially announced last year for production at the Gymnase, really performed this winter. From a very good authority I hear that the play is eminently Parisian in treatment, in character delineation and story, which amounts to say that it is more than "risqué", and that it verges on absolute indecency.

The outlook, therefore, for Parisian novelties by well-known authors is slim. French dramatists of established reputation seem to have exhausted themselves, and the newer schools of which Decourcelle, Capus, Germain, Dunois are the shining lights thus far have only given works which are of fair promise. But promises are often unfulfilled.

Francisque Sarcey, the feuilletonist of the *Temps*, has a most amusing article in one of the numbers which just reached America about the pronunciation of certain words. He discusses a matter that many American critics would deem slight and unimportant as much earnestness as the reading of well-known passages of Corneille or Molière. It would be a good example to follow if some of our native critics would take to task the pronunciation of many of our actors, and particularly our actresses.

MARTINE.

## NEW THEATRE IN MOBILE.

The old skating rink at Royal and St. Louis Streets, Mobile, Alabama, has been converted into a theatre. It will be opened on Oct. 14, under the management of Frederick Hooker, who will run it as a first-class house.

## QUESTIONS ANSWERED.

H. R. Vonkers, N. Y.: The word Kyrle in Kyrle Bellevue's name is pronounced curl.  
JOHN B. ROSS: The actress of whom you enquire was named Brooklyn.

## CUES.



No young star has been presented in late years, who comes so highly endorsed as Harrison J. Wolfe, who appears in a strong scenic production of *The Corsican Brothers* and later in *David Garrick*. Mr. Wolfe has been prominent in work with James A. Herne, McKee Rankin, Alexander Salvini and Charles Frohman, originating a number of roles in standard productions, and will be remembered for his excellent performance of Paul Kaurar. The tour is now under direction of A. S. Lowe, though all contracts made by manager Ford will be faithfully filled.

W. F. Crossley announces that having Eugene O'Rourke in *The Wicklow Postman* nearly booked for the season 1896-97, he will soon begin to get ready his new farcical burlesque. A big company will be carried for this production, and some novel scenic and electrical effects are to be used.

There is an addition to the family in the household of F. W. Stair, manager of the Grand Opera House at Hamilton, Ont., his wife having presented him on Sept. 23 with a son and heir weighing seven pounds and a half.

E. G. Lane, manager of the Cook Opera House at Rochester, N. Y., sends word to *The Mirror* that Katie Emmett packed the house on her opening night last week, and that she has a great melodrama in her new play, *Chat, An American Boy*.

Albert Weis, general manager of the Green-wall Theatrical Circuit Company, who has been making his headquarters at the American Theatrical Exchange, will make a trip that will include every city controlled by his company. Manager Weis is highly pleased with the openings of all their theatres and at the outlook for continued prosperity.

John Drew will soon produce at the Empire Madeleine Lucette Ryley's comedy, *Christopher, Jr.*

In the notice of Fanny Rice's production of *Nancy* last week, the names of the people in the cast were incorrectly printed. Following is a list of the company as it now stands: Fanny Rice, W. H. Fitzgerald, John Connelly, Hermon Ehrent, W. S. Wiltzie, Helene Sanford, Alice Vincent, Reba Haight, Nellie Berwick.

On last Tuesday evening, after the performance, the Sawtelle Dramatic company and invited guests participated in a banquet at the Windsor Hotel, Bangor, Me., the occasion being the celebration of the fiftieth birthday of Manager J. A. Sawtelle, who was also the recipient of many handsome presents. Among the gifts were a handsome diamond stud valued at \$250, from his wife; a pair of diamond cuff-buttons, an elegant shaving set, and a gold watch chain from members of the company. Business is reported good for this organization.

There was some doubt originally as to whether Thomas Q. Seabrooke, a comedian who had been identified with operetta, could suddenly turn his back upon that style of entertainment, and take up legitimate comedy. The success of Mr. Seabrooke's Boston engagement in *A World of Trouble* indicates that he at least can do this with impunity.

Robert Hilliard, in *Lost—24 Hours*, is scoring as big a hit on the road as he did in New York.

The receipts of *The Old Homestead* at Music Hall, Buffalo, on Sept. 18, were \$1,450.

Cartwright and Dana's management of the Duke of York's Theatre, formerly the Trafalgar, in London, was inaugurated last Thursday evening with the production of Firth's play, *Her Advocate*.

Among the members of George Edwardes' London Lyric Theatre company who will present W. S. Gilbert's comic opera, *His Excellency*, at the Broadway Theatre on Oct. 14, who will arrive on the *Aurania* to-morrow (Wednesday) are: John Le Hay, Cassius James, W. Philip, A. Cramer, E. Snow, John Guss, Nancy McIntosh, Gertrude Atwood, Alice Barnett, Mabel Love and the chorus people. Elaine Terriss and the other members of the company will arrive the Wednesday following.

Henry C. De Mille, the author of *The Lost Paradise*, before his death expressed a desire to Gustave Frohman to have his play turned into a novel and published in book form. After Mr. De Mille's death Mr. Frohman selected Marie Walsh for the task, as she had gained a reputation in that line of work by transforming the plays *Saints and Sinners* and *Hazel Kirke* into popular novels. Accordingly *The Lost Paradise*, as turned into a novel by Marie Walsh, has just been published with appropriate illustrations by the Mascot Publishing Company.

Elmer E. Vance has just purchased a new private car, which he has named "Beatrice." It is one of the most complete and convenient cars ever turned out for the use of a theatrical manager, and cost \$8,000.



# TELEGRAPHIC NEWS

CHICAGO.

Delightful Weather Results in Larger Business at the Theatres—Hall's Gossip.

[Special to The Mirror.]

CHICAGO, Sept. 30.

The delightfully cool Spring-benjamin weather of the past week has filled the "show shops," and the managers have been correspondingly happy. At Hooley's Miss Rehan has filled the pretty theatre at every performance, feasting the eye and ear with her glorious personality and musical voice. If I had been the author of "There's Only One Girl in This World for Me," I should have taken Miss Rehan for a model—that is, if I hadn't taken my "own girl" as the model some twelve years ago. To-night Miss Rehan appeared in Midsummer Night's Dream, and later in the week she will be seen as Rosalind and Katherine. Then I saw Edwin Varrey in Two Gentlemen of Verona the other night; it recalled a sad memory of my last visit to New York. He was in the cast of a nightmare called Coney Island, or Little Ethel's Prayer. I hope he has forgotten it; I never can.

Mr. Gillette will give us Too Much Johnson at Hooley's next week, following Miss Rehan.

I cannot resist saying a word for Harry Sellers, who has been representing Mr. Daly here with Miss Rehan. He has a genial politeness strangely foreign to the usual run of Daly representatives, and it is singularly refreshing. I congratulate Augustin.

Kellar's two weeks at the Schiller were very successful, and he could have prolonged his stay indefinitely with profit. Last night he was followed by a new comic opera, The Sphinx, capably presented by Edwin Stevens and an excellent company.

Ira La Motte, resident-manager of the Schiller, is now in your city, busily engaged in collecting choice dates from the theatrical fruit-stands.

Mr. Hopper has been doing a fine business at the Columbia in Casey—I should say Dr. Syntax, with his charming little wife, Edna Wallace. It is a jolly show, well worth seeing more than once. Hopper works overtime, as usual, and his players catch large dashes from his ever present magnum of ginger.

This is Comedian Crane's farewell week at McVicker's, where he has been pleasing large audiences in His Wife's Father. It is a bright, clean, enjoyable performance, in spite of the fact that they do not sing "Uncle John" or "And the Band Played On." Julia Marlowe-Taber follows Mr. Crane next week with her elaborate production of Henry IV.

A man came in the other day to get out a writ of attachment for Cora Beckwith, who is floating in Frank Hall's Casino tank for forty days, but as none of my constables can swim I took the job.

That clever entertainment, The Milk White Flag, is being presented by a good company at the Grand to the usual large Hoyt audiences. Mr. Hoyt has discovered a new soubrette. Her name is Clarine Agnew, and she would be all right if she did not attempt to sing Vesta Tilley's songs. One Vesta Tilley is the only one who can sing Vesta Tilley's songs, and those who have heard her are overcome by the feeling which Mr. Hood, the sarsaparilla man, has done so much to allay when they hear others try to warble them.

Mr. Hoyt was here last Sunday. It was the hottest day of the year and he said to Fred Hamlin: "I wish I could die here; I wouldn't notice the change."

Harry Hamlin, "the globe trotter," is soon expected back. He will take charge of the Grand again, and Brother Fred will go East to see the Fall football games. It will be an awful penance for Harry.

Earle Remington writes me from 'Frisco to send Miss Treasie Craddock for the soubrette album. He says: "On the coast here we are having continuous weather—four kinds a day. But as there is but one matinee and Pabst always on draught, we manage to exist."

For their annual benefit at the Auditorium the week of Oct. 7, the Policemen's Benevolent Association have secured the strongest attraction they have yet had—Sandow.

Fred Bryton rehearsed Boucicault's part in The Globe Trotter at the Chicago Opera House last week, the author, Mr. De Lange, playing it well meantime. The engagement was successful. Last night Miss Lillian Walrath and Fredric de Belleville presented a version of Sudermann's Honor, under the management of Bailey Avery. Manager Daly secured an injunction, claiming the rights to the play; but a little thing like an injunction doesn't bother Avery.

John E. McWade is the bright, particular star of the big vaudeville bill at the Olympic this week. The place is packed from the opening to the closing hour.

Hanlon's Superba, better than ever, attracted a large house to the Haymarket last night.

The Martinez Family, George Evans, and Kit, the Arkansas Traveler, with stock company, are at Hopkins' South Side house this week, and over at his West Side house there are Florie West, Sam and Kitty Morton, Gilbert Sarony, and Fred Bryton's Forgiveness.

James Robinson, the old-time circus rider, looking younger than ever, is spending a few days and dollars in Chicago.

Manager Grenier is making a great go of it at the Lyceum under the new order of things. This week Paquerette, Imogen Comer, the Metropolitan Four, and other clever people are on the bill.

Light opera, Cora Beckwith the swimmer, and a long list of bright performers are at Frank Hall's Casino this week.

Bert Cote and Julie Kingsley in The New Boy are amusing large audiences at the Alham-

bra, while at the Academy of Music Human Hearts is the attraction. Sounds like a companion piece to The Lights of London.

Sam Jack retains The Forty Thieves at the Madison Street Opera House this week. They draw well, also paint.

Claude Devere, a graceful dancer, is Manager George A. Fair's chief card this week at the Masonic Temple Roof-Garden—twenty-four stories; no higher.

Lillian Lewis is presenting Cleopatra to North-Siders at the Lincoln Theatre this week.

Your Bismarck correspondent writes me from North Dakota enclosing a letter from a manager at Mandan who has "had his opera house renewed somewhat." His circular says:

"Mandan has one silver cornet band; five good hotels; eight boarding houses; five restaurants; eleven places of refreshments; five laundries; eight general stores; five dry goods stores; four clothing stores; two photograph galleries; four barber shops; three hardware stores; three meat markets; three weekly newspapers; one daily newspaper; two drug stores; three cold storage buildings; three blacksmith shops; three wagon shops; four carpenter shops; two dray lines; three ice, wood and coal dealers; seven churches; one opera house; two banks; one cheese and butter factory; one flouring mill, capacity 600 bbls. per day; one cooper shop; one feed mill; a court house and jail, erected at a cost of forty thousand dollars; one city hall and fire department headquarters; three public schools, with 400 school children—a good matinee town—one taxidermist; one furrier; two furniture stores; nine secret societies; one sanitarium; one dentist; three doctors; three livery, feed, and sales stables; three stage routes; two daily and one weekly; five dressmaking and millinery establishments; two bakeries; two lumber yards; three large machine firms; two cigar factories; three custom shoe shops; two tailor shops; two jewelry stores; two real estate and insurance agencies; three shoe stores; one second-hand store; two paint shops; two railroad contractors and outfits; one harness shop; four attorneys-at-law; two justices of the peace, two civil engineers."

Regards to William A. McConnell. Corse Payton please write.

L. Goldsmith, Jr., the trunk man, writes me that he has an order for a make-up box upon which he must paint the name of Zella Ze Sweitzer. And the Band Played On.

"Biff" Hall.

## BOSTON.

Henry Irving's Return Greeted With Enthusiasm—In Sight of St. Paul's—Gossip.

[Special to The Mirror.]

BOSTON, Sept. 30.

Britannia rules the stage in Boston this week, for Henry Irving and Ellen Terry opened their engagement at the Tremont to-night, and at the Bowdoin Square occurred the first presentation on any stage—counting out the presentation for English copyright—of Sutton Vane's latest play, In Sight of St. Paul's.

For months Charles F. Atkinson and William Calder have been making preparations for this production, which was given with this cast:

Tom Chichester	John T. Sullivan
Harry Chichester	Kendall Weston
Mr. Chichester	John Sutherland
John Grindston	Alex. Kearney
Fred Burdette	James Horne
Gillie Fletcher	Boyd Putnam
Dennis Sheridan	John D. Calder
Robert Treacher	Ernest Elton
Dr. Bland	Walter Penniman
Jim Palfrey	W. H. Richardson
Inspector Clarkson	Edwin Browne
Amos	E. D. Dennison
Aileen Miller	Sydney Armstrong
Grace Chichester	Ethel Raynes
Beatrice Moreland	Adelaide Cushman
Becky Vetch	Annie Lewis
Rose	Isabelle Parker
Vera Wyndverst	Ada Dennison
Cynthia Dell	Emily Rigl

The play deals with the higher classes in London. The drama starts in Devonshire, on the farm of Mr. Chichester, who is heavily in debt. He has two sons, Tom and Harry, and his dead sister's only child, Aileen, in his house. Years before Mr. Chichester's elder brother had borrowed from him all he could get, and had gone to the diggings in Australia. On his deathbed he bequeathed the whole of his fortune to the poor farmer in England. Everything then changed. Tom, the elder boy, was too old to go to college, but Harry was sent away to be made a gentleman. His career at college was a reckless one. At the celebration of his twenty-eighth birthday there are introduced a Captain Grindston and a Mrs. Cynthia Dell ("The Panther") with whom Harry became at once infatuated. He supposed she is a widow, but in reality her husband is in prison, and she is the mistress of Captain Grindston. Tom Chichester is deeply in love with his cousin Aileen, but thinks she loves Harry. Aileen also loves Tom in secret. Tom begs Harry to give up the woman, and a quarrel ensues, a part of which Aileen hears, and believes Tom to be in an intrigue with Mrs. Dell. Tom soon gets into trouble for signing a bill for £500 in payment for Captain Grindston's gambling debts, and the matter is further complicated by the forgery of his father's name by Harry. Grindston's lawyer demands payment from Tom, who discovers his brother's crime, and to shield him and save his father from ruin acknowledges in the presence of Aileen that he is a forger.

In the second act Tom is an outcast, and the father has paid Grindston's lawyer's price. Harry has become completely infatuated with Mrs. Dell, and his father has been reduced to absolute want by losses in speculation to realize money for Harry. Tom's father and Aileen soon learn the truth about the forgery, and a search for Tom finds him.

Then Tom and Aileen confess their loves. Mrs. Dell's husband has been released from prison and goes in search of her. He finds her in Harry's company, and in a very exciting scene the police raid the Aspasia Club, but Captain Grindston and Mrs. Dell escape. Her husband tracks her to her home, as does also Tom, who is in search of his brother Harry, and during an altercation between man and wife Grindston renders the ex-convict unconscious, and, in an attempt to shoot Tom, Grindston

shoots the brother Harry. Grindston accuses Tom of the murder, which looks probable, as the brothers have had a quarrel.

Aileen is discovered to be an heiress to a large fortune and there are attempts to relieve her of it. In another scene there is an altercation between Mrs. Dell and Aileen, during which a pistol is discharged and the place catches fire from an overturned lamp.

There is a very exciting scene during which Aileen endeavors to save the wounded Mrs. Dell from the burning premises. Mrs. Dell confesses and poisons herself.

Tom, in the last act, is on trial for the murder of his brother, and all of the parties, especially interested in him have assembled under the great dome of St. Paul's to pray and await the verdict. A service is in progress. Tom, found not guilty, enters the cathedral in search of his anxious friends, and just as they know the whole truth the congregation rises and the organ swells out with a hymn of praise as the curtain descends.

At the Tremont Henry Irving and Ellen Terry made their first appearance in the United States this season before an audience that represented Boston society. The bill was not a novelty—The Bell and Nance Oldfield having been given here again and again, but it served to show the two stars at their best. The rest of the week is to be devoted to King Arthur with a solitary performance of Becket, 5.

Bostonians have never had many opportunities to see The Merry War, and the revival at the Castle Square to-night was of unusual interest on that account. It was given at the Globe when Dora Wiley was on the light opera stage and again at the Grand Opera House in 1888. To-night Clara Lane appeared for the first time after her serious illness and the Castle Square amazon march resumed its place.

Otis Skinner's initial appearance as a star in Boston occurred to-night at the Park. He is always a favorite here, and his appearance in Villon the Vagabond was a cause of unusual interest. The play has been carefully mounted, and is admirably presented by Mr. Skinner and his company.

James C. Roach opened a week's engagement at the Columbia to-night, giving Rory of the Hill, in which he made a great hit at the Grand Opera House last season. The production is admirable, and the star and Nellie Braggins repeated their earlier successes.

At the Hollis Street the house is sold out nightly, for Peter F. Dailey and The Night Clerk have proved the greatest farce comedy success of the season. The play is splendidly staged and the scene for the third act is the finest ever seen here in farce comedy. Mr. Dailey is intensely funny, and John G. Sparks and Jennie Yeamans are seen to capital advantage.

"The Fatal Card is doing a tremendous business at the Museum and it will undoubtedly have a long, successful run. Melodrama seems to have the call this season and Boston joins in the verdict of New York.

Burmah has started upon its fifth week at the Boston and it will be continued there for an indefinite period, although it is said that The Sporting Duchess may be presented there for a run. No date is announced.

At other houses the attractions are: Keith's and Grand Opera House, continuous variety; Grand Museum, Harry N. Dowley in Fighting Fortune; Lyceum, French Folly company; Howard Athenaeum, special variety; Palace, variety.

Mrs. Fiske Warren, the Boston society woman who has been studying for the stage under Coquelin, entertained about two hundred farmers and their wives at her country seat in Harvard at a husking bee 28.

Louis Nethersole is now on the Atlantic and will come to Boston as a guest of friends immediately upon his arrival. His sister's production of Carmen is to be at the Hollis Street.

Two English melodramas are to be introduced here by W. A. Brady this Winter.

Elvia Crox Seabrooke has been in Boston during her husband's season at the Park, but left 29 to join the Trilby company.

The Tremont has replaced its willow chairs and light draperies for the regular Winter outfit. Napier Lothian, Jr., has gone to New York to rehearse David Garrick for Nat C. Goodwin and to stage the comic operas to be given at the Garrick.

Charles J. Rich, of the Hollis Street, is having a pleasant task this week. In The Masqueraders a number of girls appear in the ball scene, and nearly all the amateur actresses of Boston have been trying to get permission to go on in this scene, hoping to attract the attention of Charles Frohman and thus get a place in his company.

Louise Natali has returned to New York after her week's engagement at the Castle Square.

J. Walter Kennedy says that his recent tour in Samson was abandoned on account of the desertion of his advance agent, whom he charges with jumping his contract and going to New York. Mr. Kennedy says that he has paid the members of his company all their salaries, and that he may go on the road with Samson, Othello and Virginias.

Maurice Freeman is to be featured as Jack Dudley in Hands Across the Sea, under the management of W. S. Reeves, opening in Hartford, Conn., 3.

Pauline Adams Cheever, who is now living in Somerville, will return to the stage and produce The Pride of the Mountains, which she wrote three years ago. It is a Western play.

The Watch and Ward Society had another Passing Show episode last week. First they objected to the costume worn by Omene at the Lyceum and then they had her arrested for giving an indecent exhibition, but the graceful dancer received an unquestioned vindication by being discharged by the court. Next!

Eugene Tompkins, of the Boston, is to have a new steel steam yacht. It is to be built down on

the Maine coast and will be ready to go into commission early in the Spring.

The sale of seats for the Symphony Concerts continued most successfully and the premiums were unusually high.

Catherine Corey, formerly a chorus girl in The Black Hussar, was sentenced to the House of Correction for two months for assault.

A painful surgical operation was performed in Boston to-day to remove a cancerous growth at the roots of the tongue of John L. Stoddard, lecturer. The operation was successfully performed at a fashionable private hospital.

The Harry McGlenen monument fund committee to-day made public a design for a granite sarcophagus to be erected in Mount Hope Cemetery. The fund now amounts to \$1,650. The monument is to be in place by May next.

B. F. Keith's exhibit for the Mechanics' Fair promises to be the most striking feature of the show. It will be a working model of a stage perfectly designed to illustrate the mechanism and manipulation of lights.

The "Man with the Longnet" of the Record interspersed his paragraphs one day last week with these:

"Lillian Russell is still at the Vendome."

"1492 was played in Providence last week with Walter Jones as Ferdinand."

"There are no good hotels in Providence."

"Walter Jones came up from Providence every night after the show last week and stayed at the Vendome."

"Lillian Russell rides a gold-handled bicycle every morning for three hours."

"I hear that Walter Jones has bought a bicycle."

Sutton Vane says that he has a new society play almost finished, and several American managers have made bids for it.

Thomas Q. Seabrooke had legal troubles to bother him last week at the Park. On Friday he had an appointment to be arrested by Deputy Sheriff McGuire, but before the arrest could be consummated Constable Wrightson stepped in and arrested him on another process. Late last week a claim for about \$3,000 against Mr. Seabrooke was placed in the hands of John Haskell Butler for collection. Mr. Butler secured the necessary writ and handed it to the Sheriff's deputy for service. Mr. Seabrooke having learned of this, made an engagement to meet the officer for the purpose of having the writ served upon him. It was his intention to be accompanied by bondsmen who would offer the required sureties and thus secure for Mr. Seabrooke a temporary release. But before the appointment could be kept Constable Wrightson walked up to Mr. Seabrooke on Washington Street and arrested him on a writ covering a claim for \$275, held against him by Thomas Gardner, of New York, and placed in the hands of John E. Crowley for collection.

Mr. Seabrooke was obliged to submit to arrest, but, acting on the advice of his attorney, he did not offer a bail bond, and instead made the customary arrangement, placing himself in the hands of a keeper.

By this arrangement, Mr. Seabrooke being technically locked up on one process, could not be arrested on another, and by refusing to furnish bail made it impossible for the deputy sheriff to serve the \$3,000 writ.

Matters were in this opera bouffe state when Mr. Seabrooke's engagement at the Park Theatre ended. It is probable that Mr. Gardner's claim will be satisfied immediately, and then the other writ will be served and required sureties offered. Thus Mr. Seabrooke will have secured his liberty until such time as he can meet the demand upon his finances or make other satisfactory arrangements. JAY BENTON.

## CLEVELAND.

Madame Sans Gêne at the Euclid—Robert Downing at the Lyceum—Notes.

[Special to The Mirror.]

CLEVELAND, Sept. 30.

The Euclid Avenue Opera House is filled to-night by a fashionable audience to attend the first presentation here of Madame Sans Gêne, with Kathryn Kidder in the title role. The Napoleon of Augustus Cook was an effective piece of acting. The rest of the characters were in good hands. Madame Sans Gêne remains all week. Next week, the Tavery Grand English Opera company.

Robert Downing, supported by Eugenie Blair, Edwin Ferry, and an excellent company, appeared to-night at the Lyceum Theatre in Virginius to an audience that filled the house. The repertoire for the week is Helena, Ingomar, The Gladiator, Damon and Pythias, Othello and Julius Caesar. Great interest is taken in Mr. Downing's production of Sardou's play, Helena. It will be played to-morrow evening and at the Saturday matinee. Next week, Donnelly and Girard.

Plays and Players, a musical comedy, under the direction of Charles Stumm, an old Cleveland boy, is favored with a crowded house at the Cleveland Theatre, where it remains all week. Next, Down in Dixie.

The Star Theatre had a large house this afternoon to see Crawford's Double Minstrels; composed of twenty white and twenty black artists, and two sets of hands, orchestras, end-men and singing clubs, which combine to provide a creditable entertainment. A big audience is in attendance to-night. Next week, Fields and Hanson's Big company.

The new drop-curtain, painted by Gates, of New York, for the Euclid Avenue Opera House, was seen for the first time to-night. It was very much admired.

Punch Wheeler is in the city as manager of Crawford's Minstrels, who are at the Star Theatre this week.

The cool weather which struck us last Monday had a visible effect on the attendance at the theatres.

Minnie Maddern Fiske in repertoire follows.



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Entirely original music; great topical songs—full of comedy; the strongest and most striking paper of the year.

NOTE.—A few weeks still open to be filled only with week stands. Address American Theatrical Exchange, Abbey Building, New York city.

Donnelly and Girard at the Lyceum Theatre week of Oct. 10.

Robert Manchester, an old vaudeville manager, is endeavoring to get a theatre built for him in this city. WILLIAM CRASTON.

### PHILADELPHIA.

**Good Houses All Over Town—Is Creston Clarke the Coming Tragedian?—Gossip.**

[Special to The Mirror.]

PHILADELPHIA, Sept. 30.

For the past week the thermometer was the gauge to test the business of our theatres, the first three nights, mercury up—patronage down; closing of week, temperature down—managers all happy, bright faces and good houses all over town.

Max Freeman has been here for a week aiding Camille D'Arville in arranging her historical comic opera, *A Daughter of the Revolution*, which will receive its initial representation in this city to-morrow evening. Miss D'Arville's two weeks' engagement has been successful and profitable.

Daniel Frohman's Lyceum company comes to the Broad Street Theatre Oct. 8 for two weeks with *The Case of Rebellious Susan*.

Fay Templeton and Ed. Rice's merry 1492 opened to-night at the Chestnut Street Opera House for a two weeks' stay with bright prospects. Marie Dressler will imitate Richard Harlow as the *Daisy Queen* next week. Digby Bell in *Nancy Lee* comes Oct. 14; Ada Rehan 21; Harry Askin opera, *The Sphinx*, 28, each one week.

Creston Clarke, with Adelaide Prince, opened at the Chestnut Street Theatre to-night with a special production of *Hamlet* to a good house. It is surprising what rapid strides this young tragedian has made in the past year, and the predictions are many that he will shortly be recognized as the legitimate successor of his uncle, the late Edwin Booth.

The Whitney Opera company, with Rob Roy and the original cast, open at the Chestnut Street Theatre Oct. 7 for a season of six weeks. This is certainly a long time for this city, but the management feel confident of success.

Manager William J. Gilmore, of the Auditorium, has so much improved that he is now at Atlantic City, and hopes by end of week to resume his busy office care.

Black America, with Nate Salisbury, has rented the Grand Opera House from Oct. 7 for a season of two weeks, with privilege of third week.

Samuel F. Nixon sailed from Southampton Sept. 28 on the steamship *Paris*, and is now busily engaged feeding the fishes. He writes me that he is a bad sailor; disappointed as regards the many things said to be seen in Europe, and will never go again.

The annual benefit of B. P. O. Elks takes place at the Chestnut Street Opera House, afternoon, Nov. 8.

John L. Sullivan and sparring tournament will give a farewell exhibition at the Grand Opera House, Oct. 3.

Town Topics with William Jerome's Broadway Comedians, is the feature for the week at the Walnut Street Theatre with a strong list of popular vaudeville stars, including Wood and Sheppard, the three Merrilees Sisters, Conroy and McFarland and others. Town Topics is in three acts, on a par with the usual musical farces. E. M. and Joseph Holland open Oct. 7 with *A Social Highwayman*.

Primrose and West's Minstrels, with three military bands and a monster organization, own the town this week, and the Park Theatre is crowded with a delighted audience. The entertainment is on an immense scale and a credit to the managers. The Twentieth Century Girl, with John T. Kelly, Gus Williams, Mollie Fuller, Catharine Linyard and the Hawthorne Sisters, follow Oct. 7. Amy Lee and Frank Doane in their new play *Miss Harum Scaram* 14; 8 Bells 21; *Princess Bonnie* 28.

The friends of James B. Gentry, who is to be tried in this city for the murder of Madge Yorke last October, are appealing to the theatrical profession for pecuniary aid. Insanity will be Gentry's defense, and it is rumored that sensational testimony will be brought out in his favor.

Bertha Fleishman, owner of the Park Theatre, who was injured at the Casino accident, Atlantic City, is able to be out again, but plainly shows the agony and suffering endured from the dreadful catastrophe.

Forepaugh's Theatre, with George Learock and Martha Ford as features in *The Face in the Moonlight*, splendidly staged and well rendered, was a strong attraction for the week. My Partner in rehearsal for week of Oct. 7.

William Barry in *The Rising Generation*, with good company and excellent specialties, holds

the week at the National Theatre. On the Mississippi follows Oct. 7.

A Cake Walk will be given at the Park Theatre Oct. 5, after the conclusion of Primrose and West's entertainment. The contest will be open to all comers, and two valuable prizes are offered. This is a novelty. Rose Watkins, widow of the late Harry Watkins, has opened a school here to prepare pupils for the stage.

Louise Natali has taken up her residence in this city giving lessons in music and singing.

Globe Theatre, late Germania Theatre, situated Third and Green Streets, opened to-night under the management of George W. Marcellus, an old-time actor. The entertainments are to be of the variety order. William Courtright, Nelson and Wallace, Roscita, Wright and Williams, and the comedy, *Wild West*, are the features.

Press Eldridge and the three Nemedos, a European novelty, come to the Bijou Theatre week of Oct. 7.

Hanon Brothers' *Fantasma* plays its second engagement this season at the People's Theatre. George H. Adams and Nettie Black continue as the features. Everything is new, surprising and pretty. After this season *Fantasma* will be given a rest, and *Le Voyage en Suisse* revived. *Struggle of Life* comes Oct. 7.

The Gossion, by the stock company of the Girard Avenue Theatre this week is a novelty, proving the versatility of the company. An Ocean Pearl, last week's production, was not a success. Edgar Fawcett's *The False Friend*, the attraction for week Oct. 7.

Carncross at the Eleventh Street Opera House, with his novelty entertainments, is doing well. Goldsmith Sisters, Leonzo, Bijou Blanche, Herbert and Lane, and the operetta *Charity Begins at Home* are the features.

Stranded in Camden, The Gurville-Tempest Opera company, who opened at Temple Theatre, Sept. 26, for three nights' engagement, canceled first night. Trunks and baggage are held for board, and they have no money to get back to New York.

Side-Tracked, with Louis Thiel and a company of clever people headed by Daisy Chapman and Billy Bowers, is the attraction for week at the Standard Theatre, meeting with good success. The play tells the story of a tramp, who is the central figure, and the sensational scene, the railroad, is realistic and novel. Tony Farrell Oct. 14; *The Engineer* Oct. 21; *Little Trixy* Oct. 28.

Fay Foster Burlesque Company opened to-night at the Kensington Theatre for week.

Boston Howard Athenaeum company at Gilmore's Auditorium, with J. W. Kelly, Mile. Madeline Rosa, ventriloquist, and a long array of star specialty novelties, opened to-night to a crowded house.

Rentz-Santley Novelty and Burlesque company are at the Lyceum Theatre with a good company of vaudeville artists. Good patronage.

The Dime Museum features for week are cigarette-makers' contest by ten young professionals and the *Ideal Vaudevilles*.

Isham's Octoroons are booked at the Lyceum Theatre week Oct. 7. As predicted for two weeks, Max Rosenberg failed to put up the required cash, and constantly changed the opening date, and now the theatre is again in the market.

Coming attractions at Gilmore's Auditorium are Webster and Field's Own company, Oct. 7; Hyde's Comedians, Oct. 14; Tony Pastor's, Oct. 21.

The Arch Street Opera House is being painted and put in order, but for what purpose is yet a mystery.

E. A. Macfarland, manager of The Old Homestead, is spending the week at his home in this city, and joins the company at St. Louis Oct. 7.

Denman Thompson will play a four weeks' engagement at the Chestnut Street Opera House, commencing Jan. 29, supported by the Old Homestead road company, and this will be the only time he will appear for two years. During this engagement an electric storm scene will be introduced.

Here is something that has passed out of the minds of our managers and theatrical friends. In this city within the past twenty years, in the heart of the business population, a theatre was erected and entirely completed but never named or opened. In speaking of this matter very few can name the location, although at the time very prominent.

S. FERNBERGER.

### ST. LOUIS.

**Bonnie Scotland at the Hagan—The New Oriental to Open Saturday—Current Bills.**

[Special to The Mirror.]

ST. LOUIS, Sept. 30.

The new romantic play, *Bonnie Scotland*, full of realism and choice bits of Scottish character,

commenced an engagement at the Hagan yesterday afternoon. Many novel scenes and specialties of Scottish songs, Scottish dances, and Scottish bagpipes, as well as broadsword combats and other Scottish sports were introduced. Two big audiences attended both afternoon and evening performances.

Roland Reed began his engagement at the Olympic Theatre last night in *The Politician*. His General Josiah Limber is an artistic production, and he is given good support by Isadore Rush and a strong company. A big audience enjoyed the performance last night.

John Ward and Harry Vokes gave their amusing play *A Run on the Bank* at the Grand Opera House last night to a delighted audience that filled the theatre. They are assisted in their fun-making by Gilbert Learock, Maggie Daly and other clever people.

Yesterday at Havlin's Theatre two big audiences saw *A Bowery Girl*. The play abounds in many strong sensational scenes and the central figure is the Bowery girl portrayed by the clever little soubrette, Clara Thropp.

Miac's City Club opened to two big audiences at the Standard yesterday. The girls are handsome and the specialties good. A burlesque called *A Tempting Town*, concludes the performance.

Blanche Nichols, a St. Louis girl, who has been on the stage several seasons, was married in New York last week to Will Murphy, of Shaft No. 2 company.

Manager Charles Pope announces that the new Oriental Theatre will open on Oct. 5 with Nadiy as the opening opera.

Daisy Binsford, a pupil of the late John W. Norton, and last season a member of Hoyt's *A Milk White Flag* company, has opened a School of Dramatic Art and Delsarte in this city.

Jessie West joined the *Birds of a Feather* company in Cincinnati yesterday.

W. C. HOWLAND.

### PITTSBURG.

**Minnie Madder Fiske in The Queen of Liars at the Duquesne—Current Bills.**

[Special to The Mirror.]

PITTSBURG, Sept. 30.

The reception accorded Minnie Madder Fiske at the Duquesne Theatre to-night by an immense audience must have been highly gratifying to her after so long an absence from the stage. Pittsburghers have not forgotten her clever work in former years, and the success achieved to night in *The Queen of Liars* restores her to the high rank she heretofore attained in the profession. The star was supported by a strong and well-chosen company.

The play tells of the efforts of a woman who has led a life of degradation to rise above her surroundings and lead a new, pure life with the man she loves; the efforts of her former associates to drag her down again, and how she gives up the fight and ends her life with poison. Marie Deloche is this woman. She is a French model, who, by aping the manners of the ladies she came in contact with, acquired all the gentility and niceties of the born gentlewoman. She marries Jacques Olivier, a wealthy artist, deserts him and afterwards hears that he is dead. She goes to Cuba and becomes the mistress of a rich planter. Leaving him, she is next seen in Italy, where she meets Countess Nattier, receives an invitation to visit her, accepts it, and when the play opens is at her place at Versailles. Marie falls in love with the Countess's son, Marcel, who reciprocates her affection. This enrages the Countess, who intends Marcel for her niece, Lucile de Brives. Marie has told the Countess some things about her family which the Countess believes to be untrue. Her suspicions that Marie is not what she pretends to be is strengthened by Paul de Brives, Lucile's father and a man of the world, who says that Marie resembles a woman he saw in Cuba, called "Marguerite." The Countess is accusing Marie when Marcel appears, and, when he understands what his mother is doing, he declares his love for Marie and is accepted by her in the presence of his mother, who, in her rage, disowns him. After they have gone, Jacques Olivier, who was falsely reported dead, calls to see Marcel, and, of course, does not find him. Marie still thinks him dead.

The second act now opens and shows Marie and Marcel eighteen months later in their own home. Through the intervention of Pierre de Sonnancourt, a priest, the Countess is reconciled to the marriage. After the priest had given them this news, Marcel announces that Olivier will call to see him that night. This is the first intimation Marie has that he is alive. She breaks down, becomes hysterical, and, inventing excuses, persuades her husband to send a message asking Olivier to postpone the call. While Marcel is seeking a messenger, Marie

confesses to Pierre, who already suspects her true character. Soon after her marriage with Marcel she met the planter she had known in Cuba. He forced her to resume her former relations with him under threat to expose her to her husband if she refused. In order to meet him she lied to Marcel. His suspicion was aroused by costly jewelry which she wears and which he has not given her, and she allayed his suspicion with more lies. All this she tells the priest, who, as she really loves Marcel and is trying to lead a good life, promises to help her.

The scene of the third act is Marie's bedroom. Olivier is to call that evening. She dares not meet him and does not know how to prevent it. Pierre arrives. She implores his help, and he agrees to try and persuade Olivier to stay away. When he leaves she fears that he will be unsuccessful and resolves to commit suicide. Pierre returns, announces that he has failed in his mission, and Marie takes the poison. Before it takes effect Marcel enters. He has learned of her former life, and while upbraiding her she dies.

In Old Kentucky, with its accompaniment of pickaninnies, horse races and bewildering scenic effects, was given to-night at the new Opera House to a large and delighted audience. The advance sale guarantees a big week. Primrose and West's Minstrels follow.

At the Bijou Theatre *Humanity* drew a very large house, and Joseph Grismer and Phoebe Davies made a strong hit. Next week, the Boston Howard Athenaeum Star Specialty Company.

Tony Pastor packed the Academy of Music to-night, as he always does. The company comprises Vesta Victoria, Clifford and Huth, Wood Sisters, the Valdres, and the inimitable Tony himself. Next week, Russell Brothers' Company.

The Rose Richmond Burlesque and Specialty company opened at the World's Museum Theatre in Allegheny to a good sized audience.

Hereafter the Duquesne Theatre will give a popular-priced matinee on Thursday instead of Wednesday, as heretofore. Clara Morris in repertoire will be next week's attraction at this house.

William A. Woods, of this city, has joined The Land of the Midnight Sun company.

E. J. DONNELLY.

### WASHINGTON.

**Opening of the New Lafayette Square Opera House—Little Christopher and Other Bills.**

[Special to The Mirror.]

WASHINGTON, Sept. 30.

The New Lafayette Square Opera House was opened this evening with Lillian Russell in *Taigane*. The theatre was built and will be managed by John W. Albaugh, for many years proprietor of Albaugh's Grand Opera House in this city. A description of the theatre was published in THE MIRROR of Aug. 31.

A. M. Palmer's Garden Theatre company in *Little Christopher* draws a large crowd to the New National Theatre. The burlesque is admirably given by a big first class company headed by Fannie Johnstone and William Collier. The scenery, costumes, effects, living pictures, and novel special features, awakened the liveliest kind of interest. A very large week is looked for. Camille D'Arville Opera company follows.

Frank Mayo's dramatization of Mark Twain's *Pudd'nhead Wilson* meets with the approval of a fine audience at Allen's Grand Opera House. The presentation is thoroughly pleasing in every respect. Mr. Mayo and excellent support were repeatedly honored. The first production of *The Heart of Maryland* comes next.

The picturesque comedy-drama, *The White Rat*, under the management of Davis and Keogh, as produced to-night at the Academy of Music, proves a powerful drawing magnet, judging by the size of the audience. The play is handsomely staged, and well acted. Corinne Burlesque company in *Hendrick Hudson* follows.

The Midnight Special crowds Easton's Bijou Theatre, and gives great satisfaction. The production abounds in realistic features.

The Russell Brothers' Comedians, with Lew Dockstader, specially engaged for this week, tests the capacity of Kernan's Lyceum Theatre. Dockstader's success was marked, and a clever company was seen in a strong bill. Weber and Field's new company next.

Buttalo Bill's *Wild West* exhibits on the grounds at North Capitol and M Streets Oct. 2 and 3.

Charles A. Shaw having disposed of his interest in the starring tour of Frederick Bond to Frank Connelly, of the Princess Theatre, Toronto, Canada, has been engaged by Managers Davis and Keogh to represent one of their at-

(CONTINUED ON PAGE 17.)



# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

## ADVERTISEMENTS.

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NEW YORK, - - OCTOBER 5, 1895

The Largest Dramatic Circulation in America

## CURRENT AMUSEMENTS.

AMERICAN.—THE GREAT DIAMOND ROBBERY, 8 P. M. BROADWAY.—PRINCESS BONNIE, 8 P. M.  
EMPIRE.—THAT IMPUDENT YOUNG COUPLE, 8:15 P. M. FOURTEENTH STREET.—THE IRISH ARTIST.  
GARRICK.—A SOCIAL HIGHWAYMAN, 8:30 P. M.  
GARDEN.—THEIR, 8:15 P. M.  
GRAND OPERA HOUSE.—THE TWENTIETH CENTURY GIRL, 8 P. M.

HERALD SQUARE.—WALKER WHITESIDE, 8:15 P. M. KEITH'S UNION SQUARE.—VAUDEVILLE.  
KOSTER AND BIAL'S.—VAUDEVILLE, 8 P. M. LYCEUM.—THE PRISONER OF ZENDA, 8 P. M.  
PALMER'S.—FLOR-DE-LIS, 8:15 P. M.  
TONY PASTOR'S.—VAUDEVILLE.

## BROOKLYN.

AMPHION.—THE LAND OF THE LIVING.  
COLUMBIA.—THE MERRY WORLD.  
MONTAUK THEATRE.—STUART ROBSON.  
PARK.—MRS. WAINWRIGHT.

## TO ADVERTISERS.

Patrons of THE MIRROR are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office.

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon Saturday.

## A NEED OF THE THEATRE.

In an interview at Toronto, HENRY IRVING, speaking for the stage of his immediate country, England, declares himself in favor of a state theatre or conservatory of acting. He says that "the supply of good actors speaking the English tongue is decidedly short." He does not mean good leading actors who are in the maturity of their powers, but rising actors; and in this he does not imply that there is now a lower grade of men seeking the stage than formerly. "In fact," says Mr. IRVING, "they may be a trifle better as to their education outside their calling, but they are not actors."

What IRVING says is true. That an institution the like of which he favors might be established with artistic profit under governmental sanction in England—as such educational institutions have been established in other European countries—seems feasible and probable. The bar to such an artistic enterprise here, however, under existing political conditions, is so well understood by the philosophic mind that it need not be newly insisted upon. Of course the field here is open to endowment at the hands of private enthusiasm and means, but that is a forlorn hope.

What IRVING notes has for some time been apparent to every student of the theatre of the English tongue. The lack of training in the expressive arts of the stage grows more apparent from season to season.

There are few among those prominent in the theatre of to-day who do not account for a great measure of their success to an actual training with the actors of the old stock school or to a valued association with actors who themselves were trained in that school.

It is true that we have to-day so-called dramatic schools—institutions for the most part directed by persons more or less competent to impart elemental instruction, yet who generally temper their efforts to prospective income—but it steadily becomes more and more apparent that the artistic rigors of acting are dying with those who gained their knowledge and won their spurs

under conditions of exacting public practice and competent competition.

The newer school of acting, supposed to be suited to the more modern class of plays, in which quiet commonplace takes the place of picturesque and stirring activity, notable of older dramas, has afforded to the newer generation of ordinary players opportunity to illustrate their every-day abilities and their superficial teaching. And the newer method of management, which selects types of prettiness, both masculine and feminine, to suit the merely physical symmetries of the newer dramatist, has no such integral requirement and no such necessity of vital and mental force as that which the older managers insisted upon when were cast the dramatic masterpieces that we all still love to see if men and women fit are their interpreters.

The main lack that IRVING calls attention to is the lack of vocal intelligence in the younger generation of players—an inability to pronounce the English language intelligibly and with full values of meanings. Who that has sat even midway in a metropolitan theatre and been willing to admit the natural attractiveness and the sartorial elegance of the average newcomer to the stage through the medium of the modern academy of acting, that could generally hear or understand what the young person was saying for much of the time? There are other faults in most of these hot-house graduates to the theatre—lack of force and finesse, of movement and of repose—but vocally they are in the main undeveloped and ineffectual.

It is not the province of mere elocution, so called, as taught by simple professors of speech, to remedy this failure of the new stage generation. Nothing short of a training that involves the varying experiences of actual work on the stage; changes from large auditoriums to small auditory spaces; running experiences in a round of parts, under conditions that have in the past taxed the application of the ambitious, and self-knowledge of requirements and an earnestness of purpose faithfully followed, can develop the novice into the artist.

It is an open question whether even a conservatory can bring to efficiency all the expressive abilities of a student. Those who have the greatest original gifts must work industriously and pass through varied experiences before their election as disciples of art is assured. There are too many who lazily aspire, and who depend upon fortune or favor for advancement. In the words of IRVING, "they would fly before they can walk, not to speak of the labor of climbing."

## STILL AT IT.

THE Chicago Manuscript Company, which represents the most notorious masquerade of sneak thieving under the guise of business enterprise that a laxity or lack of law has permitted, is again sending out circulars to catch the trade of those of the theatrical profession who do not know better than to patronize such a concern, as well as the patronage of others who hang illegitimately upon the skirts of the profession and are ready to supplement this "manuscript" company's dishonesty with dishonesty of their own.

The Chicago Manuscript Company, by various hooks and crooks, steals the material of plays as they are produced, makes copies of them more or less clumsy and imperfect, and sells these "manuscripts" to whoever will buy.

The wonder is, perhaps, not that there are so many persons piratically inclined as to make such a business profitable, but that in this country, where there are so many petty laws, there is not on the books a statute to punish this flagrant sort of thievery.

It is probable, however, that the united action of dramatists and the self-protecting cooperation of managers concerned at Washington, before the next Congress, in furtherance of work on the same line begun last Winter, will bear fruit in the form of a law that will make the stealing and pirating of plays as definitely punishable as are thefts of other personal property.

In the meantime, every manager of a theatre who knowingly deals with a traveling manager whose company presents a pirated play should be listed, the word "dishonest" should be set against his name, and every reputable traveling manager should avoid him and his house.

In play piracy, as in other larcenous operations, every person wittingly concerned should be regarded as an accomplice and a participant; and the hand and act of every honest person of the theatre should be against every one tainted with this illegitimate business.

HERE and there in the West are men entrusted with the authority of newspaper columns on the drama who amuse themselves and think they entertain the public by writing down SHAKESPEARE in publications which, to use the parlance of commercial publicity, effusively write up persons who are at the moment physically active in various phases of enterprise, yet who from the

view point of that intellectuality that arrests even passing attention have never yet been born. It is interesting, aside from a noting of this eccentricity of minor intelligence, to chronicle the fact that SHAKESPEARE, even in the hands of indifferent interpreters, is more popular and potent to day than ever.

A STRANGE feature of theatrical printing, which, by the way, is more artistic this year than ever, is the undue prominence given to the names of managers of several attractions. Of course, the attractions of which this is notable are not leading ones, and it goes without saying that their managers are by no means leading. The man who pays for printing unquestionably has the right to put his name thereon as tall in inches as he pleases. But the public goes to see the play, and generally cares no more for its manager, as a simple purveyor, than it does for the man who posts the bills.

## PERSONALS.



WALSH.—Blanche Walsh is very much in metropolitan evidence at present as Mrs. Bulford, the Russian adventuress in the Great Diamond Robbery at the American Theatre. Despite the fact that the cast is made up of unusually clever performers, Miss Walsh's acting does not suffer by contrast with that of her associates. In fact, she has made an emphatic hit as Mrs. Bulford.

ELLISER.—John Elliser will tour this season with his daughter Effie.

FOLTZ.—Trella Foltz sailed for Europe last Tuesday. She will remain all Winter in London.

ALDRICH.—Mildred Aldrich reviews the careers of Ada Rehan, Grace Kimball, Effie Shannon, Cissy Fitzgerald and other actresses in the October *Nickel Magazine*.

YAW.—Ellen Beach Yaw, who has been in Europe since last June, will return to this country in January to sing three months in Eastern cities. Miss Yaw, who will return to England in April to fill engagements in Great Britain and on the continent, is said to have attracted unusual attention abroad.

LEHMANN.—Lilli Lehmann will sing at the Vienna Opera House eight times in December. She will appear as Norma, Isolde, and Brunhilde.

FRIEDMANN.—Laura Friedmann on her return to Austria from America was married in Vienna.

CAINE.—Hall Caine, the novelist, with his wife and a son aged eleven, arrived in New York on the *Teutonic* last Wednesday, and on that evening witnessed Trilby at the Garden Theatre.

JENKS.—George C. Jenks, the author of several successful plays, is doing dramatic work on the staff of the *Commercial Advertiser*.

LANCASTER.—A. E. Lancaster, author of *Romeo's First Love*, has been commissioned by Gustave Frohman to write a new play for Marie Hubert, to be produced next Spring, and to be based upon an episode in the history of the Christian martyrs.

DRESSLER.—Marie Dressler has returned to New York after a short sojourn in Chicago that was not altogether happy. She is to play Isabella in 1492 for a time, and later will have a part in *Excelsior, Jr.*, when that burlesque is seen at Hammerstein's Olympia.

JOSEFFY.—Rafael Joseffy, the famous pianist, who has not been seen in public for many years, will make his reappearance on the concert stage this season, opening with the Boston Symphony Orchestra in Providence, R. I., on Jan. 8.

POTTER.—Paul Potter went last week to Philadelphia. He will return to day (Tuesday).

SUTHERLAND.—Anne Sutherland, who originated the part of La Sauterelle in the *City of Pleasure*, is now playing the part of Marion Mendelssohn in the *Widow Jones* at the Bijou.

NEUMANN.—Al. Neumann, theatrical feuilletonist and librettist, has returned to town from Austria, where he spent the Summer.

MORRISON.—Lewis Morrison's work as Master Yorick in *Yorick's Love*, successful as it was last week chronicled in THE MIRROR to be, was

STODART.—Robert Stodart, who is now dramatic editor of *Home and Country*, will begin a series of papers on notable plays in the November number of that publication.

commended by the Boston papers generally in strong terms.

PINERO.—Arthur Wing Pinero, who has been seriously ill for some months, is now said to be entirely recovered. His new play, *The Benefit of the Doubt*, will be produced at the London Comedy Theatre.

ZEISLER.—Mrs. Fanny Bloomfield Zeisler, the pianist, arrived in New York last Tuesday from Europe and is stopping at the Holland House. She will make her first appearance at the second concert of the New York Philharmonic Society, at Carnegie Hall, next month.

## A POET OF 'NINETY-THREE.

[TO THAT JEWEL OF AN ACTOR, NAT GOODWIN.]

I.

I was a poet in 'ninety-three,  
When the streets of Paris were soaked with blood,  
Till it boiled and hissed like sap from a tree,  
Through chink, and crevice, and sand, and mud.

I lived in a sky-high attic then,  
With that old hag, POVERTY, lean and foul.  
She crowded me close in our wretched den,  
With many a leer, and sneer, and scowl.

What a friend she was, if I had but known!  
For when the aristocrats, piked and granged,  
Went bravely to death, I traveled alone,  
With my head up where it belonged!

And I was a born aristocrat!  
But POVERTY played with my coat and face,  
Till I looked like a half-starved sewer rat,  
And all but my heart and soul felt base.

Day followed day, and I saw them die—  
Bourgeois, aristocrat, royalist—when  
I leaned from my window, up near the sky,  
To watch those devil's devils of men!

They bathed in blood in those far-off days,  
Played with it, lolled in it, morn, noon and night;  
Smared it all over King Louis' highways—  
For, O how they hated everything white!

The dying of each day found me down  
Among that reeking and horrible set,  
Yelling my songs against king and the crown  
And that bold, proud, insolent Antoinette!

I cursed and drank with them, then I sang,  
And belloyed up oaths at the holy stars,  
Until into the day our voices' tang  
Stained the brow and face of the morning with scars.

Then to my room I would slowly reel,  
Like Old Age when nearing its journey's end,  
Feeling all the things that a man can feel  
When he doubts if his God is his friend.

One noontime, after a devil's own night,  
I awoke with a start, to my window leaped,  
Drew back the curtain, to let in the light,  
And over my box of geraniums peeped.

Down on the red guillotine and its prey,  
There were six-and-thirty souls shivering there;  
And one of the souls came flying my way,  
Till it knocked at my heart in despair!

That it was my soul's other half, I knew:  
"And she is the soul of my soul!" I cried,  
As I ran through the blood and mud, up to  
The crowded and rickety tumbrel's side.

I peered in her face, for absence of soul—  
But the lamp had not gone out of her eyes,  
There was nothing there beyond her control,  
Till they touched my own with a wild surprise.

Then high heaven and earth were overcast,  
And Paris was soon a cardinal sea;  
And the lightning down the guillotine flashed,  
And her North Sea eyes were calling to me!

There were left one-sixth of the thirty-six,  
When a bolt found the headman's rotten heart.  
With the headless bodies I saw his mix,  
And then, with a yell, I played my part!

I dragged her down, with an insane laugh,  
And covered her face and my own with blood;  
Then, with just, and with leer and wink, I chafed  
The rabble that hid from the gory flood.

And I pulled her along with oath and blow—  
To return the jade when the storm was past!  
Through the narrow way—up the stairs we go,  
Till we reach my attic, at last! at last!

And we were the happiest two alive,  
When our souls, with knowledge of each, were one.  
It was heaven, there, in my sky's hive,  
While the whirlwind galloped ragefully on.

She was a Royalist, splendid and true.  
She moved as a sapling sway in the wind.  
Her eyes!—were clover leaves, swimming in dew—  
And her face was just as fine as her mind!

Time bolted by with the bit in his teeth.  
The past was quite dead when the stars came out  
Then the wild beasts' harkings we heard beneath,  
Between a festering laugh and a shout!

With a crash, the door was unhinged; and I?  
Pressed home my knife to her beautiful heart.  
Then the tigers leaped in on me with a cry,  
And we were torn—and then ribboned—apart.

Her celestial eyes flung a dying kiss,  
Which sank deep down in the sea of my soul.  
Then I heard the guillotine's spiteful hiss—  
And then my head was stuck on a pole!

II.

Now, I have a beautiful sister-in-law—  
As distant and cold as that star in the sky.  
She's as true a woman as I ever saw—  
But O how she hates me!—and doesn't know why.

I wooed her, at first, for the sake of my wife:  
Then her favor I sought for her own sweet sake.  
But she hates me as Death is hated by Life—  
Through the wall between us I never can break.

The calm look of rep each when her eyes meet mine  
Has troubled and puzzled my soul for years.  
It's the soul looking out of her eyes divine  
That has subtly wrinkled my heart with fears.

But she doesn't know, and I didn't know  
That I saw her, for love, when her eyes kissed me  
In that attic in Paris, ages ago—  
In the terrible tempest of 'Ninety-three!

But I saw it all, in a dream, last night:  
The flaming Republican days—the scene  
In the attic—her face—the dead day's light,  
As they stoned me up to the guillotine!

And I know, as I know that May is May,  
And that life is a dance to death—a waltz,  
That the woman I killed, for love, that day,  
Has been true to me—and that I've been false.

JOHN RANNEY McCANN



## THE USHER.



I ran across a curious character—such an one as would have delighted Dickens—in a Pennsylvania town the other day.

He stood on an empty packing box at a street corner early in the evening, and a crowd of a hundred or more persons surrounded him, listening eagerly.

The man, who was perhaps fifty, was dressed in shabby blue flannel clothes. His head was bare. As I approached I noticed that he was gesticulating vigorously and that his voice was raised in impassioned speech.

"An itinerant preacher," I thought. But when I drew nearer I found that he was not exhorting his hearers to embrace religion, he was declaiming Shakespeare and his audience were hanging upon the words he uttered with breathless interest. I joined the circle.

Presently the man said that he would give them a bit of Roman history. In well chosen words, with great terseness, he told the story of Caesar's life and then played the scene from the tragedy between Cassius and Brutus in which the lean and hungry one incites his gentler brother against the tyrant.

The delivery of the lines was superb. I know of no living American actor who could speak them with more dramatic power or poetic appreciation. The elocution was correct enough to satisfy the requirements even of Mr. Alfred Ayres, while feeling, imagination, and keen understanding of the exact value of thought and word were conspicuous.

And what a voice! It seemed as if Forrest's throat and lungs had been reproduced by nature. Powerful, resonant, deep, with notes whose richness and vibration resembled a cathedral organ, the voice of that street reciter delighted and amazed. Beneath its spell newsboys sat on the curb and listened in speechless wonder; negroes, clerks, workmen, shop-girls all stood entranced.

Other selections from *The Merchant of Venice*, *Hamlet*, and some of the modern poets, followed. Between them the reciter entertained the crowd with extemporaneous remarks, enlivened with wit and weighted with philosophy. Then he took up a collection, and nickels, dimes and quarters dropped pleasingly into his battered hat.

When the people dispersed I called the man aside and interviewed him for *THE MIRROR*, for he was palpably an actor, in spite of his tatters.

"You are an actor?"

"By the grace of God!"

"What do you do this for?"

"To live."

"Have you tried to get an engagement?"

"Yes, in New York. You can get typhoid fever there—anything, except an engagement."

"Have you played recently?"

"I followed half a dozen repertoire companies to a disastrous finish."

"You are used to being stranded?"

"I should say so! The last time was in Texas. I tramped back to New York, paying my way by these street entertainments."

"Do they pay?"

"Generally four or five dollars a day. Some people call me the Tramp Actor. So I am in appearance; in reality I am a king, a god! I have no artistic jealousies for I play all the parts myself. I need no printing, no scenery. I never have to pay excess baggage. The world is my theatre, a box (which I borrow) my stage, the blue skies my borders. I have no serious opposition except the trolley cars. Thespis owned a cart; otherwise he had no advantage over me."

Before leaving the Tramp Actor—who disclosed his name to me in confidence—he promised to inform *THE MIRROR* of interesting incidents of his wanderings, from time to time. His route doesn't bother him. He makes his dates from day to day, and nobody objects if he cancels them.

If the scheme for a tour next Spring of *The Rivals* with a star cast comes to aught it will be interesting to watch the outcome.

Experience has proved that star casts, or "jumbo revivals," as Boucicault used to term them, contribute little to artistic results. Homogeneity is not secured by the presence in subordinate characters of actors who are accustomed to monopolize the centre of the stage; and who, naturally enough, find it difficult to make sacrifices upon the altar of art. They prefer to inhale incense.

But in a pecuniary sense the temporary alliance of such artists as Jefferson, Crane, Goodwin, Wilson, and Mrs. Drew would seem to promise a rich reward. Of course the claim that the organization's salary list will foot up \$25,000 a week is grossly exaggerated; but the expense of such a cast as is contemplated for this short tour of *The Rivals* will be very large.

The *Sun* the other day said that the Society of

French Dramatic Authors and Composers had established an agency in this country.

I am satisfied that my contemporary is in error. There is no branch or official agent of the French Society in America. There is, I believe, an agent in this city who represents M. Roger, the agent general of the Society; but it is a personal arrangement purely and is not, either directly or indirectly, connected with the French Authors' Society.

If my understanding of the matter is correct it would be pertinent for the *Sun* to ascertain whether or not its columns have been deliberately misused for the purpose of setting up claims that are unfounded and misleading.

The losses sustained both by managers of theatres and traveling companies during the recent unseasonable hot weather were enormous in the aggregate.

All parts of the country suffered in an equal degree and every kind of indoor amusement experienced bad business.

October seems to be the earliest month in which the season's theatrical operation can be safely begun.

## THE WORKINGWOMAN'S LAW.

"There appears to be a generally prevalent opinion among actresses that their claims for back salary can only be enforced through the Woman's Protective Union in order to obtain the benefit of the Workingwoman's law, and then only when their claims are for a less sum than \$50," says James Foster Milliken.

"This idea is entirely erroneous, as under the laws of this State any person having a claim against another for any amount can reduce it just as much as he or she chooses. For example, if an actress has a claim against a manager for \$100, or \$150, or \$500, and is willing to accept \$50 in full settlement, she can commence an action, personally or by an attorney, under the Workingwoman's law, which is as follows:

"In an action brought by a female to recover for services performed by her, if she recovers a judgment for a sum not exceeding fifty dollars, exclusive of costs, no property of the defendant is exempt from levy and sale by virtue of an execution against property issued thereupon; and, if such an execution is returned wholly or partially unsatisfied, the clerk must, upon the application of the plaintiff, issue an execution against the person of the defendant, for the sum remaining uncollected. A defendant arrested by virtue of an execution so issued against his person, must be actually confined in the jail, but he must be discharged after having been so confined fifteen days. After his discharge, an execution against his person cannot be issued upon the judgment, but the judgment creditor may enforce the judgment against property, as if the execution, from which the judgment debtor is discharged, had been returned without his being taken."

## CALLAHAN'S FAUST.

About Mr. Joseph Callahan's new spectacular production of *Faust*, which will shortly take the road, Johnnie Williams, Mr. Callahan's representative, speaks in the highest terms. He dwells on the magnificent scenery, the new pictorial lithograph printing and the strong company, which includes singers almost enough for an opera company.

Mr. Callahan's *Faust* has been wisely modeled after the elaborate spectacle of Sir Henry Irving, acknowledged, when produced, to be one of the best presentations of all that is weird and fantastic. The young actor has to all this applied the latest skill of the electrician and the best efforts of theatrical mechanisms and the work of artistic scene painters.

While the Brocken scene, the Revels of Walpurgis Night, and the Apotheosis, are notably spectacular, the other scenes are equally taking, the Grand Plaza of Nuremberg, for instance, being a correct picture of that very old town. Marguerite's Cottage and Garden are also charmingly constructed, while the Shrine of the Virgin is a noble piece of scenic architecture.

## QUICK WORK.

The facilities for quick work were never so satisfactorily tested as by the American Theatrical Exchange, booking a tour for *The Newest Woman* in four hours after receiving the contracts to route the attraction. The system of booking exemplified by the American Theatrical Exchange is as near perfect as it can be. The booking department has never before had so many companies to route, and the services of two additional stenographers have been secured to keep pace with the increased business. The daily mail of the Exchange alone averages over five hundred letters, and in addition it has a general post-office that all leading managers and stars utilize to receive their letters, which runs the number of letters daily to over one thousand. Every department of the American Theatrical Exchange is now tested to its fullest capacity, and a general air of prosperity pervades the establishment.

## MAY BECOME A NEW YORK MANAGER.

Grace Hawthorne has postponed her departure for Europe one week. She found she could not complete her arrangements for her coming season here in time to sail last Saturday.

It is on the cards now that Miss Hawthorne may have a theatre in New York, organize a stock company and play the entire season here, presenting such plays as have given her a reputation abroad, and also several new plays that have never been seen in this country.

It is understood that Miss Hawthorne has good financial backing.

## MAIDA CRAIGEN TO TOUR.

Maida Craigen will begin her starring tour early in November under the direction of H. S. Taylor's Theatrical Exchange. Her repertoire will include *Camille*, *A Duel of Hearts*, and *The Creole*.

## THE JEFFERSON TESTIMONIAL.

All the plans for the Jefferson testimonial have been completed. The committee on the design for the loving cup, however, are to make the selection on Tuesday, the designs received being from Kirkpatrick, Tiffany and Company, Wallace and Company, and the Gorham Company.

Applications to join in this tribute to Joseph Jefferson have been coming from all parts of the United States. The committee announces that subscriptions of any sums, small or large, can be made to Mrs. John Drew, Sr., care of the Lyceum Theatre. A general committee is being organized, most of whom are expected to be present on the occasion of the exercises, which are to be held on Friday, Nov. 8. These names are now being prepared, and will comprise the principal actors and actresses in the United States.

This tribute to Mr. Jefferson is to include only those who are in thorough sympathy with the movement, as it is one which is simply an indication of the personal regard in which he is held by his co-professionals. The occasion is expected to be a unique one in the history of dramatic affairs. The exercises will be simple and varied, and the receipts which are sent to the subscribers will be regarded as admission tickets, as it is intended to keep the matter entirely and purely within the profession.

Frank W. Sanger is the secretary of the committee on organization. The complete committee consists of E. H. Sothorn, Nat Goodwin, John Drew, Francis Wilson, Daniel Frohman, Mme. Modjeska, Alice Fischer, Elita Proctor Otis, and Mrs. E. E. Kidder.

## DANIEL FROHMAN ENGAGES MISS OTIS.

Elita Proctor Otis has been engaged by Daniel Frohman to take the place of Rhoda Cameron, who has been compelled to retire from the stage temporarily on account of ill health. Miss Cameron was taken ill last Summer, but at that time it was not thought to be serious. But the young actress gradually grew worse until her physicians ordered a complete rest.

Miss Otis recently made a hit as Therese in *The City of Pleasure*. Previously to that she starred successfully as Nancy Sykes.

## FRANK DANIELS' OPENING.

*The Wizard of the Nile*, a new comic opera by Harry B. Smith and Victor Herbert, was produced by Frank Daniels and his company at Wilkesbarre, Pa., on Thursday, Sept. 26. The production was successful, the scenery, costumes and effects were much admired, and the principals and chorus appeared to great advantage.

## OBITUARY.



Leonard A. Wheaton died on Sept. 17 at his home in Norwalk, O., of typhoid fever, after eight weeks' illness. He was born at Norwalk on Jan. 30, 1836, and made his first appearance on any stage in old Whittelsey in 1872 as the Lighthouse Keeper in *Among the Breakers*. He spent several years as a professional with the Brown Comedy company, the Youth company, Red Letter Nights, *His-op-a-Maggs'* Landing company, the Baldwin Comedy company, the Clair-Tuttle company, and several other organizations. His last appearance on any stage was in Gardiner's Music Hall, Norwalk, as the Squire in *The Haunted Mill*, and in *Paddy Miles' Boy*, which he put on March 18, 1895, for the benefit of St. Mary's church. He had been in business in Norwalk for over two years, but he longed for his chosen profession and expected to soon return to the stage. Mr. Wheaton was very popular, having been elected counsellor on the Republican ticket last Spring in a Democratic ward. His house was always open to visiting actors, and he was largely known among the profession, having visited all the large cities while on the road. He leaves a wife and one son to mourn his loss. His funeral was under Masonic auspices.

Peter A. Foley, late general treasurer of B. F. Keith's Theatre, died on Sept. 16 at his home in Silver Street, South Boston, at the age of thirty-eight. He had for a long time been suffering with pulmonary consumption, since March last being most of the time confined to his house. Graduating from the Lawrence and English High schools, he entered the service of Shepard and Norwell as bookkeeper, remaining there eleven years, and until he was engaged by Mr. Keith two years ago. He was exceedingly popular with his employers and associates, his strict integrity, faithfulness and attention to duty being developed in a marked degree. Mr. Foley has always lived in South Boston, where he was very popular in religious and political circles. He was president of the St. Peter and Paul's Lyceum and member of the St. Vincent de Paul Charitable Society, the Irish Charitable Society, Secretary of the Tammany Club of Ward 12, and connected with other organizations.

During the performance of *Camille* last Wednesday evening at the Opera House, at Chester, Pa., Donald, the only son of Mr. and Mrs. Maynard, of Miss Kittie Rhoades' company, died at the Hotel Cambridge. The funeral services took place Thursday morning at 11 o'clock. The interment was at Chester Rural Cemetery.

Lillie Hamilton, well known as a variety performer, died in Butte Mont., on Friday night. She was formerly the wife of Frank Slocum.

Charles Montague Monk, an old manager, died at Southport on Sept. 26, aged fifty-seven.

Harry Paine died recently in London. He was long a clown in the Drury Lane pantomimes.

## REFLECTIONS.



This is a likeness of Lloyd D'Aubigny, or D'Aubigne, as he prefers to be called, now that he is singing in grand opera. Mr. D'Aubigne's rise in the profession has been rapid. His fine tenor voice attracted the attention of Augustin Daly a few years ago, and in every play at Daly's in which there was singing, especially the Shakespearean productions, Mr. D'Aubigne's voice was heard to advantage. He studied assiduously all the time, as his ambition was to sing in grand opera. His opportunity came toward the close of last season, when he suddenly left Daly and joined the forces of Abbey, Schofield and Grau, appearing with success out of town in the tenor part in *Cavalleria Rusticana*. He will probably be heard at the Metropolitan Opera House this Winter. In spite of his French name D'Aubigne is a New Yorker, and with the exception of the time spent in traveling has always lived here.

Mark Kenyon, the young Scotch actor, who has been under the care of the Actors' Fund, has arrived at his home in Scotland.

May Garlick, a well-known singer, was robbed last week of \$3,500 worth of jewels at her boarding house at 42 West Twenty-sixth Street, and she caused the arrest of Mrs. Mona Browning, a fellow boarder, on a charge of having committed the theft.

Nat Goodwin has begun rehearsals of Henry Guy Carleton's new play, *Ambition*. He will produce the piece at the Fifth Avenue on Oct. 14.

George Edwardes' Comic Opera company, from the Lyric Theatre, London, numbering seventy-two persons, sailed from Liverpool last Tuesday on the *Aurania*.

Manager Edwin P. Hilton writes that the success of America's Big Scout company grows greater as the season advances, and that at the Park Theatre, Indianapolis, week of Sept. 16-21, his attraction actually turned people away for six nights in succession.

Napier Lothian, Jr., has been in New York the past week directing the rehearsals of David Garrick for Nat Goodwin at the Fifth Avenue Theatre. Mr. Lothian is to assume the stage management of the Garrick Theatre in October, during the forthcoming comic opera season.

Dorothy Morton will resume the part for which she was originally engaged in *The Wizard of the Nile*.

Julius Lorenz, the new director of the Arion Society, was tendered a reception at the society's rooms last Tuesday night.

Enid Dean, with the Babel Concert company, is meeting with success as a trombone soloist, the press speaking very highly of her artistic playing.

Marion P. Clifton is not engaged with the Lizzie Evans company, as has been published.

The Duke of Marlborough and party attended the performance of *The Twentieth Century Girl* at the Queen's Theatre, Montreal, last Tuesday evening. The duke expressed himself as being delighted with the entertainment. After the performance Frederick Hallen and wife (Molly Fuller) were the guests of the Duke at a supper given by him at the Windsor Hotel.

E. J. Martineau has appointed George Williams acting manager of the Casino Theatre at New Rochelle. Mr. Martineau is piloting Captain Paul.

Barney Ferguson and Miss St. George Hussey have made hits in McCarthy's *Mishaps*. They have been enthusiastically received everywhere they have appeared recently in Pennsylvania.

W. S. Reeves has engaged I. A. Solomon as acting manager of *Hands Across the Sea* which will open season on Oct. 7.

Judith Gautier, daughter of genial and good Theophile, has sold a play to Sarah Bernhardt. The scene is laid in India. The story is said to be very strong and very poetically developed.

Among the many attractions that are booked at the new Lyceum Theatre, Atlanta, are *Dark-est Russia*, Frohman's *Lost Paradise*, Louis James, Henderson's *Extravaganza* company in *Sinbad*, which plays one week; Tom Keene in repertoire, one week; Stuart Robson in repertoire, one week; Hanlon Brothers' *Fantasma*, one week; James O'Neill in repertoire, one week; Fanny Davenport, one week, and Lillian Russell, Helen Modjeska, Marie Wainwright, Span of Life, J. K. Emmet, Lewis Morrison, A. M. Palmer's Trilby company, Creston Clarke, *The Two Colonels*, *The Newest Woman*, Minnie Madden Fiske, *The Three Guardsmen*, Richard Mansfield, *The Derby Winner*, Donnelly and Girard, the *Sherwood Grand Concert* company, Ada Gray, and Prof. Herrmann.

W. V. Lyons informs *THE MIRROR* that the Grand at Waco, Texas, under its new management opened to the capacity of the house last week with J. K. Emmet in Fritz in a *Mad House*.



## AT THE THEATRES.

## Garrick.—A Social Highwayman.

Play in four acts, dramatized by M. A. Stone from a novel written by Elizabeth Phipps Train. Produced Sept. 24.

Courtice Jaffrey	Joseph Holland
Jenkins Hanby	E. W. Holland
Carolus Despard	W. N. Griffith
Gordon Key	Hugo Toland
Livingston Remsen	William Norris
George Bartlett	Lawrence Eddinger
Merton Harley	R. F. Cotton
Elmer Burnham	Bertha Creighton
Duchess of Clayborough	Mrs. McKee Rankin
Mrs. Munson Pyle	Mrs. E. A. Eberle
Senora Leila Caprice	Olive Oliver
Dora La Farge	Florence Ethel
Mrs. Deane	Ethel Douglass

The recent successes of plays made from novels have somewhat disturbed the arbitrary idea that critics have generally held as to the possibilities of dramatic treatment of the printed story. The latest evidence of the kind—and one that seems to offer as pronounced a promise of success as any that has preceded it—was the production at the Garrick Theatre last Tuesday night of *A Social Highwayman*, a play made by Miss M. A. Stone, who is officially connected with the management of that house, from a novel written by Elizabeth Phipps Train and some time ago published in a monthly magazine.

The original story was unique in plot and characterization, though somewhat crude from a literary view point. The dramatizer, however, has so cleverly treated the story for the stage that its faults are forgotten in the contemplation of its dramatic qualities and in the finesse of its theatrical arrangement. Or, perhaps, it were better to say that the admirable, artistic and sympathetic work of the leading actors in the piece, Joseph and E. M. Holland, so assists the dramatist's plan that all original crudities and inconsistencies are lost sight of.

The story is bold and unconventional. It asserts itself upon the auditory sympathy rather than appeals to it. It involves, from the standpoint of moral science, a mistaken attempt to make a man's wrongdoing stand for what rightdoing is supposed to represent. No person's alities made less plausible than those which the Hollands pictured would be tolerated in such a dramatic endeavor. And sober thought on the play, followed by indulgence of a natural desire to witness it a second time, will probably lead to the belief that, in spite of its novelty of incidental interest, the drama owes for its acceptance more to the acting of its leading figures than to anything or to all else.

As the *Social Highwayman*, Joseph Holland is a clubman, a society man, a connoisseur of all things gentle, a thoroughly good fellow among his mates, a man much admired, much courted, much respected, and a favorite with women. Over a game of cards in his apartments he tells his own story to friends, substituting one not named for himself as the subject of the narrative. This person, he relates, having spent all his money, being unable to supply a beloved mother with luxuries, takes advantage of his social opportunities to plunder of their jewels the women of his acquaintance. So confident are his friends of his integrity that when he produces a jewel which he had stolen from a friend, a duchess, and explains that he bought it of a pawnbroker, they still have no suspicion that he really is the thief he has described.

There is an adventuress, who loves this man and who, detecting his theft, threatens to expose him, actuated by jealousy. The social highwayman, having fallen in love with a Puritan maiden, becomes remorseful and repentant, and desires to reform. His valet, a convicted thief, whom he had befriended, sees all and sympathizes with his master. At a spiritualistic séance—conducted so cleverly that the infinite danger of such a scene on the stage is never suggested—develops suspicion in another direction. But the Puritan maiden has been potent. She is a poetic and a story type rather than a stage type. She impulsively and on all occasions pronounces the Pricilla sentimentality by which all Puritan maidens are expected to be inspired, giving those about her to understand that she is out of place in a big city, and positively refusing to avail herself happily of the modern luxuries with which she is surrounded. Of course, she was lovable to the *Social Highwayman*, as she is no doubt to a great part of the men in an audience. And though he may escape immediate consequences of his sins, though the happy misdirection of suspicion by the spiritualistic séance, the *Social Highwayman*, learning that the Puritan maiden never could love a thief, refined and repentant though he might be, frankly confesses just what he is and rushes recklessly beneath falling masonry, which kills him.

A daring story to put upon the stage—is it not? And what is the compensation to the confessed thief who dies for love? Why, the Puritan maiden puts a posy on his heart as he lies lifeless; and thus romance is served.

The part of the servant in this play—Jenkins Hanby—personated by E. M. Holland, is really the strongest and most consistent character offered. This valet, a thief like his master, makes no explanations or professions, but keeps to the single purpose of his life, that of faithfully attending his master, who has shown him unbounded and helpful kindness. He stops at nothing to save the *Social Highwayman*. He confronts the revengeful woman with knowledge of her own crime, bigamy; he does not hesitate to implicate an innocent man to save his benefactor; and when this fails, he none the less fearlessly stands out and incriminates himself, still to let the man he serves go free. E. M. Holland's acting of this character, in all things perfect, is a study in stage art.

In the title part, Joseph Holland is also remarkably finished and convincing. He has completely mastered every reasonable detail of the character.

The supporting company is on the whole well fitted to the other parts. Messrs. Griffith, Toland, Norris, Eddinger and Colton fill their al-

lotted places well. Mrs. Rankin as the Duchess, Mrs. Eberle as Mrs. Pyle, Olive Oliver as the adventuress, and Ethel Douglass as the spiritualistic medium, all contributed notably to the success.

Owing to the engagement of Modjeska at the Garrick, *A Social Highwayman* will be seen here but another week. But it is safe to say that it will be a strong play on the road, and that it will again be seen in New York.

## Metropolitan.—The Schlierseer.

Anton Hoelmaier	Willi Dimberger
Lothar	Anna Desag
Fritz Baumiller	Gustl Wild
D'Lehner Traudl	Therese Dimberger
Paul	Mathias Gailing
Simon Schmid	Sigmund Wagner
Muckl	Josef Meth
Der Alt' Zechlerichal	Xaver Terofal
Duldman	Xaver Vollkomn
Da Schneiderjockl	Josef Moelal
Da Kramerleuz	Hans Maier
Da Ho-helitslader	George Waldschuetz
D'Schmid-Marg'etchl	Marie Glas
Nandi	Anna Terofal
Stasi	Therese Oefler
Moel	Amalie Riedlechner
Fränzl	Barbette Pröner
Lothl	Michael Desag
Reisl	Lina Gailg
Die Hochzeiterin	Anna Zwerger
Der Hochzeiter	Paul Schell
Kasper	Michael Schmidkoll

The Crucifix Carver of Ammergau is about as well known to German theatregoers as Uncle Tom's Cabin is to us. It was in this piece, it will be remembered, that the celebrated Muenchener opened their first American engagement at the Irving Place Theatre five years ago. And last evening it served for the first appearance in this country of the Schlierseer, an organization similar to the Muenchener, but composed entirely of Bavarian peasants. The Muenchener were artists who imitated the peasants; the Schlierseer are peasants who play themselves.

The company was organized by Conrad Dreher, the present manager. He recruited them from the humblest walks of life. His comedian was formerly a pork butcher, his leading man a shoe black, his leading woman a servant girl, and so on. He educated them and trained them and the result is the present company of players which are to appear in a number of dialect plays, similar to the one given last evening.

The Crucifix Carver tells the story of a young girl who had been deserted by her parents and brought up by an inn-keeper. She has two lovers, one a foppish farmer and the other a crucifix carver. She flouts the farmer straight away, and then raises a commotion at a wedding by boxing the carver's ears for what she thinks is an insult to her modesty. Later, however, when she learns that the carver intends to go away with a traveling artist to seek his fortune she discloses her love for him, and he, overjoyed, elects to remain with her in obscurity rather than win fame and wealth without her.

The piece is interspersed with several effective choruses, songs and picturesque dances.

Yet all this, even together with admirable stage management and fine scenery, hardly make the Schlierseer interesting.

The play gains considerably in realism by the humble origin of the actors; but, frankly speaking, they are a homely lot, and one finds it difficult to take any interest in them. A lady in the audience remarked audibly last night: "They're not very attractive, are they?" and that seemed to be the general verdict.

## Herald Square.—Hamlet.

Walker Whiteside opened his engagement at the Herald Square Theatre in *Hamlet* last evening. It is a difficult matter to place Mr. Whiteside as a tragedian. He is lacking in many qualifications supposed to be essential for tragic eminence. Nature has neither endowed him with a commanding figure nor with a handsome face. These deficiencies have been atoned for in the cases of various other tragedians by the fact that they possessed luminous eyes, great facial mobility and strong emotional power. Mr. Whiteside, however, has no hold on his audience in these respects.

On the other hand he is an effective reader and retains the attention of his auditors throughout a performance. In brief, he is a theatrical *Hamlet*, who makes his points by resorting on every possible occasion to the elocutionary tricks of light and shade. A passage delivered by him in a subdued tone is invariably followed in his reading by a passage delivered with full vocal utterance. This method of theatric contrast naturally takes with a non-critical audience, and that is presumably why Mr. Whiteside is so popular on the road.

Maida Craigen proved a delightful Ophelia. The supporting company included Robert T. Haines as Claudius, J. L. Saphoré as Polonius, John Sturgeon as Laertes, Edward N. Hoyt as Horatio, W. D. Stone as Rosencrantz, Jerome Anthony as Guildenstern, John Fay Palmer as the Ghost, Josephine Morse as Queen Gertrude, and Maude Dudley as the Player Queen.

The scenery is picturesque, and the production generally creditable throughout.

Mr. Whiteside will appear as Richelieu tomorrow (Wednesday) night.

## Grand.—The Twentieth Century Girl.

The Grand Opera House was well filled last evening with an enthusiastic audience, who responded most generously to the efforts of the principals in *The Twentieth Century Girl*.

Molly Fuller, in the title role, was in her element. Bloomers formed no part of her costume, but without them she succeeded in impersonating the mannish woman to a degree which is rarely seen nowadays.

John T. Kelly, as Michael McNamara, the man with the political pull, caused a laugh every time he opened his mouth.

Gus Williams, as the German professor, also contributed a large share of the fun. Harry Kelley, Thomas Lewis and Catharine Linyard came in for applause.

The three Hawthorne Sisters introduced their specialty, "The Bloomer Girls," and repeated the success they made during the Summer in the vaudeville houses.

The choruses were all well sung, and the performance went with a dash which was refreshing.

## People's.—Slaves of Gold.

*Slaves of Gold*, a melodrama by Elmer Grandin, opened a week's engagement at the People's Theatre last night. It is a play full of brisk action and thrilling situations.

Elmer Grandin appeared as the hero, William Hope, and played with strength and vigor dominating every scene in which he appeared. Grace Hope in the hands of Eva Mountford was a thoroughly sympathetic character, and her portrayal of the part won for her the commendation of her audience.

The supporting company included Thomas McGrath, William C. Arnold, William Vestal, Frank Beal, Frederick W. Kensil, Richard Adams, Emily Everett, Lottie Lester, Mary Burroughs, Margaret Moore, and Baby Beal.

*Slaves of Gold* is under the management of William T. Fennessy, who has been associated with the attraction from its first production. There was a good house last night, and good business will probably follow.

## Fourteenth Street.—The Irish Artist.

Chauncey Olcott began a four weeks' engagement at the Fourteenth Street last evening to a good house, presenting *The Irish Artist*, which has been seen many times in this city, and which is an excellent play for the star's purposes, as it gives him an heroic part and opportunities of displaying his fine tenor voice in several charming Irish ballads. Both his acting and singing were enthusiastically received last evening.

A capable cast supports Mr. Olcott, prominent among whom are Daniel Gilfeather, Luke Martin, Charles E. Gotthold, Effie Germon, Rolinda Bainbridge, Ettie Baker Martin, and Little Dot Clarendon.

On Oct. 14 Mavourneen will be presented.

## Harlem Opera House.—Rob Roy.

The Whitney Opera company in Rob Roy opened their engagement at the Harlem Opera House last night.

William Pruette, William McLoughlin, Richard Carroll, Juliette Corden, Lizzie McNichol and Anna O'Keefe, in their original parts, gave a delightful rendering of this popular opera, and were received with an enthusiasm that promises a most successful engagement. Next week, *The Foundling* and *Cissy Fitzgerald*.

## Columbus Theatre.—Charley's Aunt.

That entertaining and very popular old lady, Charley's Aunt—from Brazil, where the nuts come from—began a week's visit at the Columbus Theatre last night.

Etienné Girardot in his original role, assisted by the other members of the company, gave a spirited performance, and won hearty applause and laughter. Next week, *In Old Kentucky*.

## At Other Houses.

EMPIRE.—John Drew and Maud Adams continue in the leading roles of *That Imprudent Young Couple*, which is now in its second week at the Empire. If the last two acts were as good as the first, the comedy would have much greater chance of a successful run. Wednesday matinees will continue throughout John Drew's engagement.

ACADEMY OF MUSIC.—The Sporting Duchess is now in its second month at the Academy. The jockeys in the Derby race will don the colors of prominent local stables throughout the week.

PALMER'S.—This is the last week of *Fleur-de-Lis* at Palmer's, as Della Fox will revive *The Little Trooper* there next Monday night for the final week of her engagement. The management wish it understood that this does not mean that *Fleur-de-Lis* is shelved, as it has proved a drawing card, and the revival of *The Little Trooper* is merely in accordance with a popular demand for that opera.

GARDEN.—Trilby will close its present run at the Garden Theatre on Oct. 12 to make room for Joseph Jefferson, whose engagement is for four weeks. After that Trilby will return to the Garden for five weeks, with Wilton Lackaye as Svengali. The two hundredth performance of the play occurs next Monday night, and will be marked by the distribution of handsome souvenirs.

FIFTH AVENUE.—Nat Goodwin will continue in *A Gilded Fool* at the Fifth Avenue this week. Next week he will appear for the first time in *David Garrick*, with Lend Me Five Shillings as an afterpiece. The production of Henry Guy Carlton's new comedy, *Ambition*, is under lined for Oct. 14.

GARRICK.—The Hollands have made a pronounced hit in *A Social Highwayman* at the Garrick, where the piece would undoubtedly enjoy a run if the Hollands could cancel their bookings on the road. Modjeska opens a two weeks' engagement at the Garrick next week.

STANDARD.—The Capitol remains the attraction at the Standard, and Manager J. M. Hill is confident that it will prove a money-maker.

DALY'S.—Mrs. Potter and Kyrle Bellew will terminate their engagement in Le Collier de la Reine on Saturday night. The production of *Hansel and Gretel* is due next Tuesday evening.

HOYT'S.—The Gay Parisians at Hoyt's is generally voted to be a rattling success, and full houses are the rule.

BROADWAY.—Princess Bonnie will conclude its operatic run at the Broadway a week from Saturday night.

LYCEUM.—The prologue of *The Prisoner of Zenda* commences at 8 o'clock, and the final cur-

tain is lowered at 11:10. E. H. Sothern seems destined to win fame and fortune in this successful dramatization of a popular novel.

ABBEY'S.—Francis Wilson is drawing well in Sullivan and Burnand's opera, *The Chieftain*, which is now in its fourth week at Abbey's.

BIJOU.—May Irwin in *The Widow Jones* is crowding the Bijou at every performance. As a laugh-maker the piece is a great success.

AMERICAN.—The Great Diamond Robbery is enjoying a prosperous run at the American Theatre.

## BROOKLYN THEATRES.

## Columbia.—The Merry World.

Canary and Lederer's company in *The Merry World* pleased a crowded house on Monday evening. The burlesques on *Madame Sans Gêne* and *Trilby* were especially enjoyed, and the numerous specialties were encored again and again. Amelia Summerville scored a hit as Trilby and *Madame Sans Gêne*. This is her first appearance in Brooklyn since she lost her extra adipose tissue, and many complimentary remarks were made about her figure. David Warfield was successful with his Hebrew gags. Virginia Earle sang and danced with grace, Lee Harrison was amusing, and Frank Blair, Willard Simms, May Howard and Wallace Black made hits.

## Amphion.—The Land of the Living.

The first presentation here of Frank Harvey's new English melodrama, *The Land of the Living*, was given before a large audience Monday night. It was accorded a very favorable reception. The scenic effects were pleasing and elaborate. Charles Mason as Gerald Arkwright and Charles W. Travis as Reuben Tredgold, hero and villain, played well, and received a large share of the applause. Meg Tredgold, as played by Helen Corlette, was interesting. Hudson Liston acquitted himself well as the hero's father. Harry Webster, John Reynold, Fred. Hill, William Murphy, Walter Cook, Alma Strong, Lola Morrisse, Owen Marlowe, Electra Melema, and Mamie Jansen completed a good cast. Next week, *The Merry World*.

## Montauk.—Forbidden Fruit.

*Forbidden Fruit*, in which Robson and Crane made such a hit years ago, was reproduced by Mr. Robson on Monday evening to the delight of a large audience. The part of Cato Dove is much more suited to the star than his part in *Government Acceptance*, and his quick movements and quaint speeches brought many laughs. Mrs. Robson was good as Mlle. Zuzu, the circus rider; Theodore Hamilton, who is by far the best actor in the company, made a hit as the head waiter, and Cripie Palmoni was effective as Buster. Others in the cast were Henrietta Vaders, John L. Wooderson and Carrie Radcliffe. Next week, *Shore Acres*.

## Park.—Daughters of Eve.

Marie Wainwright presented *Daughters of Eve* here on Monday evening to a good house. Her strong acting in the emotional scenes affected the audience deeply, and her deft handling of the dual role was warmly applauded. Her support was good and included Nathaniel Hartwig, Barton Hill, Hattie Russell, and Gertrude Elliott. On Friday and Saturday evenings and at the Saturday matinee Miss Wainwright will be seen as Constance in *The Love Chase*. Next week, a new comedy, *Town Topics*.

## Grand Opera House.—Myles Aaron.

Myles Aaron was one of Scanlan's favorite plays which Andrew Mack is using as a vehicle to show his talents as an Irish comedian. Mr. Mack pleased a good-sized audience here on Monday evening and his songs were repeatedly encored.

## Bijou.—The Wicklow Postman.

Eugene O'Rourke in *The Wicklow Postman*, began a week's engagement at the Bijou on Monday evening. The many exciting scenes, as well as the Celtic fun, were much enjoyed. Bettina Gerard played the leading female role with success.

## Empire.—A Genuine Yentleman.

Gus Heege delighted a good-sized audience last night in his Swedish dialect play, *A Genuine Yentleman*. The support accorded the star was good. *Slaves of Gold* next week.

## ABOUT OTHER PEOPLE'S MONEY.

Edward Owings Towne, the Chicago play-wright, has notified Charles Dickinson to stop playing *Other People's Money* on the ground that his royalties have not been paid. Mr. Dickinson is reported, refuses to return the manuscript of the play.

Mr. Towne has sold another copy of the piece to Aubrey Bouricault, who, it is said, will use it for his coming starring tour. Mr. Bouricault played a part in the piece at Hoyt's Theatre.

## THE WALRATH-DALY MATTER.

Lillian Walrath produced *Honor* in Chicago last Sunday night despite the threat of injunction on the part of Augustin Daly. It was said yesterday at Mr. Daly's office here that Judge Dittenhoefer now had charge of the case and that the United States Circuit Court, of Illinois, would be appealed to for an injunction. Mr. Dorney said he had not heard of any attempt on Miss Walrath's part to compromise.

## THE SILVER LINING COMPANY.

The Silver Lining company, which has been in considerable trouble for some time, is reported to have closed last Saturday night in Denver. Thomas Miner, the manager, and son of H. C. Miner, who has been very ill, is now on his way home and will reach here to-morrow.



## TELEGRAPHIC NEWS

(CONTINUED FROM PAGE 13.)

tractions this season. Frederick Bond's tour will be under the direction of Walton Bradford, of this city, and Frank Connelly.

Morgan A. Sherwood, property master of the New National, has in his possession the wreath of roses which Mary Anderson held in her hand when she fainted at the last performance of A Winter's Tale at Albaugh's Grand Opera House, which was the performance that marked her final appearance on the stage.

The private boxes in the new Lafayette Square proscenium and mezzanine of the second floor have been designed and named in honor of the Presidents of the United States from Washington down.

The entire military dressing of The Bachelor's Baby was furnished by F. J. Heiberger, of this city, the standard authority on army and navy uniform-making.

Frederick Warde in repertoire follows Lillian Russell at the Lafayette Square Opera House.  
JOHN T. WARDE.

## CINCINNATI.

The Masqueraders at the Grand-Kellar at the Walnut-Other Houses.

(Special to The Mirror.)

CINCINNATI, Sept. 30.

It is invariably one of the theatrical events of the season when Charles Frohman brings his Empire Theatre Stock company to the city, and accordingly the elite of the city are wending their way this week to the Grand. The Masqueraders is the bill, and to-night it filled the house with an enthusiastic audience. Liberty Hall will be produced on Saturday afternoon and evening. The following attraction is Rice's Surprise Party in 1492.

The mysterious is always fascinating, and Kellar as the possessor of the secrets of the mysteries is always interesting. He packed the Walnut at his opening to-night, and the outlook for the week is correspondingly good. Next, Mrs. Potter and Mr. Bellew in The Queen's Necklace.

The Fountain Square Theatre has a sumptuous production of The Black Crook, and the capacity of the house was tested at the two performances yesterday. Thatcher and Johnson's Minstrels follow.

Heuck's presented The Land of the Midnight Sun yesterday. That this drama has not lost any of its popularity is evinced by the hearty applause which greeted the telling points in the play.

Birds of a Feather is the attraction at Robinson's, and the usual sized Sunday houses testified to the enjoyment of the auditors.

The stock company at Freeman's is pleasing the audience this week in The Outcast. The vaudeville list of performers is headed by the famous Clipper Quartette, Pete Baker, and Lillie Laurel.

Horace Vinton has resigned his position with the management of Robinson's, and has accepted the offer to manage Cora Van Tassel in Tennessee's Partner.

Eloise L. Dailey, who sings with the Wilbur Opera company under the name of Mortimer, was granted a decree of divorce from her husband, Thomas E. Dailey, in one of the local courts last week.  
WILLIAM SAMIPSON.

## OUT OF TOWN OPENINGS.

(Special to The Mirror.)

DENVER, Col., Sept. 29.—Harry Corson Clarke and his new company were greeted by a house packed to overflowing by the most fashionable people of Denver, on Saturday evening, the occasion being the opening to the public for the first time of Clarke's Lyceum Theatre and the introduction to Denver of the new Lyceum Stock company. If generous applause, curtain calls, and receptions are signs of appreciation and approval, then Mr. Clarke and company may rest on their laurels, with the proud distinction of having made one of the most flattering successes in the history of Denver stock companies. The many improvements made in the theatre for the comfort and convenience of its patrons were greeted with expressions of delight. Our Regiment was the opening bill, and it was presented in a thoroughly artistic manner, both as regards the work of the thoroughly-balanced company and the beautiful manner in which it was staged. The cast included Harry Corson Clarke, David M. Murray, W. H. Sheldon, Thomas W. Ross, Clarence T. Ayer, A. W. Fremont, Jean Chamblin, Lorena Atwood, Madge Carr Cook, and Jessie Izett.

W. P. PHOBY.

CHICAGO, Ill., Sept. 30.—Lillian Lewis as Cleopatra opened to the capacity of the Lincoln. As an authority in scenic art, I pronounce the production a superb one.  
JAMES HUTTON.

DETROIT, Mich., Sept. 29.—Jolly Old Chums packed to the doors, both matinee and evening performances, at Campbell's Empire.  
C. R. BLODGE.

CHICAGO, Ill., Sept. 29.—Human Hearts opened at the Academy of Music to-day to a 2,200 s. s. Hundreds were turned away to-night. Play and company immense success.  
WILL. H. BARRY.

ST. LOUIS, Mo., Sept. 29.—Harry Williams' A Bowery Girl to-day broke all records since Mr. Havlin owned the theatre. Receipts for the day were \$14,676. Show the biggest hit ever in house.

WILLIAM GAREN.

CINCINNATI, O., Sept. 29.—The Land of the Midnight Sun had S. R. O. at 7 o'clock. Hundreds turned away.  
EDWIN BARBOUR.

BROOKLYN, Sept. 30.—Eugene O'Rourke opened to a packed house at the Bijou to-night. Bettina Gerard made a hit. Big week as red.  
W. F. CROSSLEY.

## SETTLEMENT OF A LABOR DISPUTE.

Last Saturday the Board of Walking Delegates decided a dispute between the Electrical Workers and Stage Carpenters' unions which has caused several small strikes in theatres during the last two months. Members of both unions claimed the right to do all the electrical work in theatres and wherever one union was strong enough it struck against the employment of the other. The Board decided that the stage carpenters were entitled to all work behind the curtain and the electrical workers to all in front of it.

## NETHERSOLE RETURNING.

Olga Nethersole is on her way to the United States on the New York. She opens her tour at Albany on Oct. 21.

## THE LYCEUM'S NEW PLAY.

The Lyceum Stock company will open its season here in R. C. Carton's play, The Home Secretary.

Manager Daniel Frohman said yesterday: "I had intended to produce a comedy by Glen McDonough, but it appears now that it cannot be ready in time. So I have decided to do Mr. Carton's play. Elita Proctor Otis will not have a part in it, as there is no part that suits her. I may say that since I have seen Miss Otis as Therese in The City of Pleasure I consider her the best actress that we have to-day on the American stage. What she will do while The Home Secretary is running I do not yet know.

"It may be of interest to you to learn that George Alexander has arranged to produce The Prisoner of Zenda very shortly in London. I was negotiating to take Mr. Sothern over there next Spring to perform the piece, but the authors have secured an earlier date, so I withdrew."

## MANSFIELD INVITES FELLOW PLAYERS.

Next Friday afternoon a number of prominent players will be the guests of Richard Mansfield at the Garrick Theatre. Several of the leading actors now in town have expressed a desire to see a performance of A Social Highwayman, and Mr. Mansfield arranged to have the usual Wednesday matinee postponed this week to Friday, so they could attend. It is not a professional matinee, in the ordinary sense of the word, but Mr. Mansfield has placed boxes at the disposal of Joseph Jefferson, Nat Goodwin, John Drew, E. H. Sothern, Francis Wilson, and a few others.

The present engagement of the Holland Brothers will end on Saturday night, as neither the Madame Modjeska nor the J. C. Duff bookings could be moved.

## M'CONNELL'S FINE BOOKINGS.

W. A. McConnell calls attention to the fact that Richard Mansfield has placed in his hands all the bookings for Mr. Mansfield, E. M. and Joseph Holland in A Social Highwayman, and the Garrick Theatre. That is to say, no one else has any authority to enter into negotiations for time on behalf of these attractions and this theatre. These, together with the other representative attractions that have entrusted their bookings to Mr. McConnell, knowing that he is agent only for the class of theatres at which they play, makes good Mr. McConnell's statement that his attention is given to only the leading attractions and theatres. Mr. McConnell informs THE MIRROR that he has neither time nor inclination for second-rate theatrical interests, which are creditable enough in their way, which is a way, however, which has its own agents.

## AMERICAN DRAMATISTS ENTERTAIN.

Last Saturday night the members of the American Dramatists Club entertained Nat C. Goodwin at a dinner at the Imperial Hotel.

Among those present were Bronson Howard, the president; Augustus Thomas, Sydney Rosenfeld, Charles Barnard, Charles Klein, Harry Mawson, J. I. C. Clarke, David Belasco, Colonel Milliken, Nelson Wheatcroft, Judge McAdam, Edward Paulson, Charles T. Dazey, J. H. Ryley, Clinton Stuart, Elmer Grandin, and George Backus.

## RHEA'S NEW PLAY.

Nell Gwynne, a new play by Paul Kester, was produced by Rhea at Worcester, Mass., on Sept. 28. The play deals with incidents in the life of Nell Gwynne during the reign of Charles II., and in it Rhea is said to have scored a decided success. The author was called before the curtain at the close of the third act.

## THE THOROUGHRED COMPANY CLOSES.

The Thoroughbred (Western) company is reported to have closed its season at Escanaba, Mich., on the 14th inst., and the members of the company had to pay their own fares back to New York.

## THE ELKS' BENEFIT.

The New York Lodge B. P. O. Elks will take their annual benefit during the week of Oct. 28 at one of the Broadway theatres. Colonel T. Allston Brown is the chairman of the committee.

## JOURNALISTIC IMPRESSIONS.

AGAIN ENLARGED.

(Boston Journal.)

THE DRAMATIC MIRROR has again been enlarged and comes to its many readers this week with twenty-eight pages filled with bright, entertaining matter of especial interest to everybody connected with the profession. It is now the largest paper, with the exception of the London Era, devoted exclusively to the dramatic world. Its typography and its half-tone portraits are artistic and in keeping with the general tone of the publication.

## PUTS ON THE CAP-SHEAF.

(Salt Lake Tribune.)

THE DRAMATIC MIRROR is prospering in inverse ratio to the times. During the business depression it has steadily been enlarging, and now it puts on the cap-sheaf by appearing as a twenty-eight page paper.

ITS DESTINY.

(Junkers Gazette.)

Dramatic papers may come and go, but THE DRAMATIC MIRROR seems destined to go on forever. Under the wise and far seeing management of Harrison Grey Fiske, editor and sole proprietor, THE MIRROR has gone on from conquering to conquering until it has finally far outdistanced all its competitors and is, par excellence, the dramatic and musical paper of the metropolis.

## LETTER TO THE EDITOR.

JAKOBOWSKI RESPONDS.

1140 BROADWAY.

NEW YORK, Sept. 29, 1895.

To the Editor of The Dramatic Mirror:

SIR:—I notice in your issue of the 21st inst. Marie Halton's very humorous letter under the heading of "Genesis of a Comic Opera."

There are a few statements in it which are likely to mislead. I shall be much obliged if you will give me a little space in the next number of your esteemed paper to dispel any wrong impressions Miss Halton's letter may have caused.

The idea to write an opera upon the subject of "Peg

## PROCTOR'S OPERA HOUSE,

HARTFORD, CONN.

OPEN TIME

FOR

STARS

AND COMBINATIONS

OPEN TIME

Oct. 24, Nov. 1, 18, 19, 20, 26, 29, Dec. 5, 9 to 12, 14 to 23, 27, 28, 30, 31, Jan. 2 to 17, 21, 22, 24, 25, 28, Feb. 1 to 6, 10, 11, 12, 14 to 21, March 9 to 14, 16, 21, 23 to 27.

## PROCTOR'S LELAND OPERA HOUSE

ALBANY, N. Y.

Sept. 27, 28, Oct. 20, 30, 31, Nov. 12, 13, 14, 16, 18 to 22, 28, Dec. 5, 6, 7, 10, 11, 12, 16 to 19, 23 to 28-31, Jan. 1, 2, 9, 10, 13 to 16, 20, 23, 29, 30, Feb. 3 to 7, 10, 11, 12, 17 to 22, March 2 to 5, 9, 10, 11, 16, 17, 18, 26 to 31.

NOW BOOKING SEASONS '95, '96, '97.

Address F. F. PROCTOR, Proctor's Theatre, Twenty-third St. east, New York.

CHARLES

ROHLFS IN

JOHN H. MEECH, Mgr.

GEO. F. ATHERTON.

The Aberdeen, Broadway, New York, for bookings and all particulars.

## ATTENTION, MANAGERS!

Alexandria, Indiana, is all right for first-class attractions.

## FACTORIES EMPLOYING OVER 3,500 HANDS

Not an idle person. Not an empty house. Finest electric lighted Theatre in the State.

Address E. O. CLINTON, Manager.

Woffington" was a long-cherished dream, suggested by me to Miss Halton, and it was I who suggested the late Saville Clarke to be the author of the libretto, and it was I who brought the negotiations with him to a successful issue.

The reason why Miss Halton has not produced the opera is simply and only one of want of sufficient funds—there having been barely sufficient to carry out her last venture, my opera, La Rosière, which was at any rate artistically successful when Brandon Thomas had rewritten the libretto.

The receipts had gone up to such an extent that had Miss Halton any funds to go on with the rest of the piece, it would, no doubt, have been successful from a financial point of view.

Trusting I am not encroaching upon your valuable space, I remain, thanking you for your courtesy, dear sir,  
Yours cordially,  
E. JAKONOWSKI.

## MATTERS OF FACT.

An enterprising manager can secure a new and excellent play by calling on Alice Kauser, 1432 Broadway. The play has many novel features, affording abundant opportunity for surpassing scenic effects.

Owing to the abandonment of Nellie Ganthony's tour, Garrison Hall, who had been engaged for the company, is at liberty and invites offers.

"Little Flo's Letter" is a new song with claims to popularity just published by L. Retter, St. Louis, Mo.

C. V. Morton is meeting with much success in the role of Reggy in The Great Brooklyn Handicap. Mr. Morton is the composer of two catchy ballads, "We May Never Meet Again" and "My Bonnie Kate."

Alexandria, Ind., is becoming a lively and bustling show town. The factories employ over 3,500, and the Opera House always draws well when favored with a first-class attraction. Manager E. O. Clinton has still a few dates open.

Agnes Stone, mezzo-soprano and comedienne, has not yet closed for this season. She may be addressed care this office.

Emeline Barr has signed with J. K. Emmet, playing in Fritz in a Mad House.

Manager Charles E. Wells will open the season of the McDonough at Middletown, Conn., Oct. 21. He is now booking attractions at popular prices.

Willis H. Page is at liberty for characters and old men.

The Lenox Conservatory of Dancing, with Professor Alvino as principal, will teach the newest stage dances at the Grand Opera House, New York, at moderate terms.

Selby Tapscott has recently been playing Minnie Gordon's part in A Summer Shower. Miss Gordon has been laid up with pneumonia, but will rejoin the company next week. Miss Tapscott is therefore at liberty.

The Brins Opera House, Terrell, Tex., has just been completed, costing a cost of \$35,000. The new house has a seating capacity of 1,000, and is a model for beauty and convenience. Manager S. L. Day, Jr., promises a good list of high-class attractions. Joe Cawthorn will open the house Oct. 17 in A Fool for Luck.

Forrest Scallory, who did some very clever work with Moscov's company in San Francisco, is at liberty for juveniles and light comedy.

C. Constantine, the originator of a number of new stage dances, has his studio at 134 West 124th Street.

Ellen Vochey has received several offers—but has not yet signed, as the parts were not exactly in her line.

Desirable open time is announced at the Pawtucket Opera House, Pawtucket, R. I., which is owned by Sam Saulson. William C. Chase is the manager of the house.

John T. Hanson, the Yankee character comedian, has been very successful in The Twentieth Century Maid, his specialty being a great go at Tony Pastor's last week.

The scenery and seats now in use at the Altmeier Theatre, McKeesport, Pa., are offered for sale.

Twenty young women, tall and good dressers, are wanted at Packard's Exchange, Wednesday, Oct. 2.

Jacob Litt has the week of Nov. 3 open at the Bijou Opera House, Milwaukee. Application should be made to his New York office, Abbey Theatre Building.

J. W. Davidson will accept engagement in a business capacity with a good attraction.

Charles E. Bloomer is disengaged for juveniles and heavies. He may be addressed care this office.

Berenice Wheeler is meeting with much success with John Stapleton's company.

G. P. Truslow, 45 Broadway, Brooklyn, offers the Novelty Theatre to lease to responsible parties.

W. F. Macnichol, who will accept engagement as advance or treasurer, has arrived in town.

The American Academy of Dramatic Arts has removed to Carnegie Hall, Fifty-seventh Street and Seventh Avenue.

A leading man and other capable repertoire people are wanted by Mile. Thalia for her company. Her address is Connelville, Pa.

Manager Foster's new house at Niagara Falls, N. Y., the new Park Theatre, will be ready for opening Nov. 1. Only the best attractions will be played.

The Grand Opera House, Brooklyn, has been remodeled and refitted during the summer. The decorations and furnishings are very neat and in good taste, and the theatre is highly spoken of by traveling managers. The prices now range from 21.30 to 25-cents. Frank Kibbelitz, who represents Hyde and Schman, the lessees, would like to hear from first-class attractions for the weeks of Nov. 11, Dec. 2 and 16.

Thomas G. Moses, who has one of the largest scenic studios in the world at Waverly Theatre, Chicago, has had his hands full all summer furnishing the scenery

Moliere's very droll

The Physician in Spite of Himself

Shakespeare's

The Merchant of Venice

and

Harwell (The Leavenworth Case)

"Thrilling in the extreme."

"Power and originality."

"Excelled by few."—"He is an artist."

Double Bill!

## Garrick Theatre

NEW YORK.

MR. RICHARD MANSFIELD, LEASEE

E. M. AND JOSEPH

HOLLAND

Presenting

A SOCIAL HIGHWAYMAN

Mr. Richard Mansfield

IN REPERTOIRE.

## HYPERION THEATRE

NEW HAVEN, CONN.

GOOD OPEN TIME

in weeks

OCTOBER 7-14, 21-28.

Address G. B. BUNNELL, New Haven.

for numerous attractions as well as painting sets for local theatres.

Mary Sanders is at liberty to take a special engagement until Nov. 14, owing to the postponement of Richard Mansfield's season. Mr. Mansfield has kindly given his consent to her accepting such engagement.

William R. Daugherty and Company, of Opelika, Ala., have just published "In Love Too Young," a very pretty and catchy song. It will be sent to professionals at half price.

Frederic Webber, a talented young actor, is disengaged for juveniles or light comedy characters, and may be addressed 467 West Twenty-third Street, or agents.

The college year having commenced at Yale, has added to the population of New Haven, and the theatres are already beginning to feel the result of this increase. October, one of the best paying months of the season, is open to first-class attractions at Bunnell's Hyperion Theatre.

Al. H. Wilson and Fannie Bloodgood, the clever comedians, leave in a Big City Oct. 5, and will then be at liberty for the rest of the season.

John Jack, character actor and impersonator of old men, has not yet closed.

Trella Foltz Toland sailed for London and Paris on the Severn last week. She will spend a year on the other side, devoting most of the time to the cultivation of her voice.

Irene Laurie Carhart will be a member of Madame Sans Gêne co.

Joseph H. Hopkins will go with Rob Roy.

## BORN.

HOLLAND.—A daughter to Mr. and Mrs. E. M. Holland (Emily Seward), on Sept. 20.

STAIR.—A son to Mr. and Mrs. F. W. Stair on Sept. 21.

## MARRIED.

BANCROFT-KENDAL.—C. E. Bancroft and Margaret Kendal, in London, on Sept. 15.

BURTON-SWARTZ.—Will E. Burton and Lenora Swartz, in Wheeling, W. Va., on Sept. 11.

FARNUM-EATON.—Charles William Farnum and Mabel Eaton-Robinson, in New York, on Aug. 28.

KRAUSE-McDONALD.—On Wednesday, Sept. 4, at San Francisco, Cal., Millie McDonald to Charles H. Krause.

LACKAYE-EVANS.—Wilton Lackaye and Alice Evans, at Council Bluffs, Ia.

SLAVIN-BURRANE.—John C. Slavin and Edith Burrane, in New York, on Sept. 22.

## DIED.

FOLEY.—Peter A. Foley, in South Boston, Mass., on Sept. 16, of pulmonary consumption, aged 28.

HAMILTON.—Lillie Hamilton, in Butte, Mont., on Sept. 20.

LEONARD.—Peter Leonard, at Ward's Island on Sept. 25.

MAYNARD.—At Chester, Pa., Donald Maynard, only son of Mr. and Mrs. Edwin Maynard.

PAVNE.—Harry Pavne, in London.



## DATES AHEAD.

(CONTINUED FROM PAGE 9)

FANTASMA (Hanson's Sam Fletcher, mgr.): Philadelphia, Pa., Sept. 30-Oct. 5.  
 1402 (E. E. Rice, mgr.): Philadelphia, Pa., Sept. 30-Oct. 5.  
 GILBERT COMIC OPERA: Jackson, Mich., Sept. 30-Oct. 5.  
 GILBERT COMIC OPERA: Jackson, Mich., Sept. 30-Oct. 5.  
 KIMBLE (Harty Askin, mgr.): Philadelphia, Pa., Oct. 1-19.  
 LILLIAN RUSSELL OPERA: Washington, D. C., Sept. 30-Oct. 5.  
 LITTLE CHRISTOPHER (A. M. Palmer, mgr.): Washington, D. C., Sept. 30-Oct. 5.  
 MACKAY COMIC OPERA: Lancaster, Pa., Sept. 30-Oct. 5.

MELBA CONCERT: Montreal, P. Q., Oct. 4.  
 ORIOLE OPERA (Parks and Graves, mgrs.): Sioux Falls, S. D., Sept. 30-Oct. 5.  
 PASSING SHOW (Canary and Lederer, proprietors): Frank W. Martineau, manager: Kansas City, Mo., Sept. 30-Oct. 5, Denver, Col., 7-12, Salt Lake City, Utah, 14-15, Ogden 16.  
 PRINCESS BONNIE (D. W. Truss and Co., mgrs.): New York city Sept. 24-Oct. 25.  
 RON ROY (F. C. Whitely, mgr.): Harlem, N. Y., Sept. 3-Oct. 5, Philadelphia, Pa., 7-12.  
 SUNDAY (Hanson's, Edwin Warner, mgr.): Chicago, Ill., Sept. 29-Oct. 5, Cincinnati, O., 6-12, St. Louis, Mo., 13-19.  
 SOUSA'S BAND (Frank Christianer, mgr.): St. Louis, Mo., S. 14-4-Oct. 20.

SPIDER AND FLY: Savannah, Ga., Oct. 2.  
 THE MERRY WORLD (Canary and Lederer, mgrs.): Brooklyn, N. Y., Sept. 30-Oct. 5.  
 TWENTIETH CENTURY GIRL (Fred. Hallen, mgr.): New York city Sept. 30-Oct. 5, Philadelphia, Pa., 7-12, Brooklyn, E. D., 14-19.  
 THE SPHINX: Chicago, Ill., Sept. 29-Oct. 19.  
 TWELVE TEMPTATIONS (Charles H. Yale, mgr.): Providence R. I., Sept. 30-Oct. 5.  
 THELBY (John F. Sleumer, mgr.): Galesburg, Ill., Oct. 1, Dayton, Ia., 2, Milwaukee, Wis., 3-5.  
 TRIP TO THE ROCKIES: Mansfield, O., Oct. 3.  
 WANG (D. W. Truss and Co., mgrs.): Manchester, N. H., Oct. 1, Lynn, Mass., 2, Northampton 3, Holyoke 4, Springfield 5, Pittsfield 7, Schenectady, N. Y., 8, Troy 9, Gens Falls 10, Plattsburg 11, Burlington, Vt., 12, Montreal, P. Q., 14-19.  
 WILSON OPERA: Detroit, Mich., Sept. 23-Oct. 5, Dayton, O., 7-12, Cincinnati 13-19.

## MINSTRELS.

AL G. FIELD'S WHITE MINSTRELS: Birmingham, Ala., Oct. 1, Montgomery 2, Pensacola, Fla., 3, Mobile, Ala., 4, New Orleans, La., 6-12, Lake Charles 13, Beaumont, Tex., 14, Galveston 15, Houston 16, La Grange 17, San Antonio 18, 19.  
 BARLOW BROTHERS' MINSTRELS (Basil McHenry, mgr.): Port and Ind., Oct. 1, Elwood 2, Logansport 3, Washburn 4, Kokomo 5, Frankfort 7, Crawfordsville 8, Billy Van 9, Paterson, N. J., Oct. 2.  
 CRAWFORD BROTHERS (Stephen McLaugh, prop.): Punch Wheeler, mgr.: Cleveland, O., Sept. 30-Oct. 5, Detroit, Mich., 6-12, Chicago, Ill., 13-19.  
 CHARLES KENNA'S: New Britain, Conn., Oct. 1.  
 DANKST AMERICA (Will A. Junker, mgr.): Mansfield, O., Oct. 1, Mt. Vernon 2, Akron 4, Alliance 4, Canal Dover 5, Cadiz 7, Steubenville 8, East Liverpool 9, Rochester, Pa., 10.  
 DE GRAPPE'S: Elmira, N. Y., Sept. 30-Oct. 5.  
 GORTON'S (Charles H. Larkin, mgr.): Belvidere, N. J., Oct. 1, Washington 2, Newton 3, Norwich, N. Y., 4.  
 GEORGIA MINSTRELS: Little Rock, Ark., Oct. 1, Hot Springs 2, Texarkana 3, Camden 7, Pine Bluff 8.  
 HENRY'S MINSTRELS: Portsmouth, Me., Oct. 1, Amesbury, Mass., 2, Woburn 3, Hudson 4, Mansfield 5, Stroughton 8.  
 PRINCE AND WEST (Joseph G. Rand, mgr.): Philadelphia, Pa., Sept. 30-Oct. 5, Pittsburgh, Pa., 7-12.

## VAUDEVILLE.

ALLEN AND WEST: Boston, Sept. 30-Oct. 5, Philadelphia, Pa., 7-12.  
 AL. BROWNE: New York city Sept. 30-Oct. 5, Worcester, Mass., 7-9, Brooklyn 10-12, Albany, N. Y., 14-19.  
 ADAMSON EDEN (Sam T. Jack, mgr.): Indianapolis, Ind., Sept. 30-Oct. 5, St. Louis, Mo., 6-12.  
 AMERICAN VAUDEVILLE: Louisville, Ky., Sept. 30-Oct. 5, Chicago, Ill., 7-12, Cleveland, O., 14-19.  
 ALL AMERICAN STARS: Harrisburg, Pa., Sept. 30-Oct. 5.  
 BULLFIGHTER (Sam T. Jack, mgr.): Beatrice, Neb., Oct. 3, Lincoln 4, 5.  
 CITY SPORTS: New Haven, Conn., Sept. 30-Oct. 2, Worcester, Mass., 3-5, Baltimore, Md., 14-19.  
 CITY CLUB (Tom Maco, mgr.): St. Louis, Mo., Sept. 30-Oct. 5, Louisville, Ky., 7-12, Chicago, Ill., 14-19.  
 FAY POSTER (S. Stanislaus, mgr.): Philadelphia, Pa., Sept. 30-Oct. 5, Paterson, N. J., 7-12.  
 FIELDS AND HANSON'S DRAWING CARDS (John F. Fields, mgr.): Buffalo, N. Y., Sept. 30-Oct. 5, Cincinnati, O., 7-12, Chicago 14-19.  
 FLYNN AND SHERIDAN: Providence, R. I., Sept. 30-Oct. 5, New York city 7-12, Rochester 14-19.  
 GUS HALL'S NOVELTIES (Gus Hall, prop.): New York city Sept. 23-Oct. 5, Brooklyn 7-12, New York city 14-19.  
 HOWARD ATHLETIC: Philadelphia, Pa., Sept. 30-Oct. 5, Pittsburgh 7-12.  
 JAMES THORNTON: New York city Sept. 23-Oct. 7.  
 KALFIELD'S ORPHEUM STARS: Lisbon, O., Oct. 2, McKeesport, Pa., 3, Irwin 4.  
 LADIES' CLUB: Brockton, Mass., Sept. 30-Oct. 2, Lynn 3-5.  
 NIGHT OWLS: Albany, N. Y., Sept. 30-Oct. 5.  
 NASHVILLE STUDENTS: Madison, S. D., Oct. 2.  
 NEW YORK STARS (Gus Hall, prop.): Brooklyn, N. Y., Sept. 30-Oct. 5, Baltimore, Md., 7-12, Harrisburg, Pa., 14, Williamsport 15, Johnstown 16, Wheeling, W. Va., 17-19.  
 RILEY AND WOOD: New York city Sept. 30-Oct. 5.  
 ROSE HILL: Muncie, Ind., Oct. 1, Lima, O., 2, St. Marys 3, Huntington, Ind., 4, Elkhart 5, Chicago, Ill., 6-12.  
 RICK AND BARTON'S: Albany, N. Y., Oct. 3-5.  
 RINTZ-SANTLEY BURLING (Abe Leavitt, mgr.): Philadelphia, Pa., Sept. 30-Oct. 5, Harlem, N. Y., 7-12, New Haven, Conn., 14-16, Norwalk 17, Bridgeport 18, 19.  
 RUSSELL BOOS: Washington, D. C., Sept. 30-Oct. 5.  
 SANDOR: Cincinnati, O., Sept. 30-Oct. 5.  
 SOUTH BEFORE THE WAR: Cleveland, O., Sept. 30-Oct. 2.  
 TWENTIETH CENTURY MAIDS (Harry Morris, mgr.): Providence, R. I., Sept. 30-Oct. 5, Boston, Mass., 7-12.  
 WEBER AND FIELD'S: New York city Sept. 30-Oct. 5, Philadelphia, Pa., 7-12.  
 WASHBURN SISTERS: Newark, N. J., Sept. 30-Oct. 5.  
 WATSON SISTERS: Baltimore, Md., Sept. 30-Oct. 5.  
 VAUDEVILLE CLUB (Sam Bernard, mgr.): Baltimore, Md., Sept. 30-Oct. 5.

## CIRCUS.

BARNUM AND BAILEY: Denver, Col., Oct. 1, 2, Colorado Springs 3, Pueblo 4, Trinidad 5.  
 BENTLEY'S COUNTRY CIRCUS: Brooklyn, N. Y., Sept. 30-Oct. 12.  
 BRIDGLING BROTHERS: Pittsburg, Kans., Oct. 2, Joplin, Mo., 3, Aurora 4, Springfield 5.  
 SELL'S BROTHERS: Danville, Va., Oct. 1, Winston, N. C., 2, Greensboro 3, Charlotte 4, Spartanburg, S. C., 5.

## MISCELLANEOUS.

BUFFALO BILL: Washington, D. C., Oct. 2, 3, Richmond, Va., 4, Norfolk 5, Wilmington, N. C., 7, Goldsboro 8, Raleigh 9, Greensboro 10, Asheville 11, Charlotte 12.  
 GIBBS' MUSEUM: Marion, O., Sept. 30-Oct. 5.  
 HAYWOOD'S CELEBRITIES: Vermillion, S. D., Oct. 1, Poncha, Neb., 2, Wakefield 3, Hartington 4, 5.  
 J. AUGUSTUS JONES: Birmingham, N. Y., Oct. 1-3.  
 KILLAR (Dudley McAdow, mgr.): Cincinnati, O., Sept. 30-Oct. 5.  
 LEE THE HYPNOTIST (Thomas F. Adkin, mgr.): Johnstown, N. Y., Sept. 30-Oct. 5.  
 MARK'S MODERN MINSTRELS (W. E. Skinner, mgr.): Yarmouth, N. S., Oct. 2.  
 MELBIE CHRISTINE: Sioux Falls, S. D., Sept. 30-Oct. 5.  
 MORRIS BROS.: DOG SHOW (H. S. Rowe, mgr.): Elmira, N. Y., Sept. 30-Oct. 2, Williamsport, Pa., 3-5.  
 SANTANILLA (Robert Manchester, mgr.): Ashtabula, O., Sept. 30-Oct. 5.  
 WILSON'S CONGRESS OF NOVELTIES: Napoleon, O., Oct. 1, Paulding 2, Columbus Grove 3, Bluffton 4, St. Paris 5, Urbana 7, Tippencanoe City 8, Greenville 9, Patton 11, Rushville, Ind., 12, Connersville 14, New Albany 15, Frankfort, Ky., 16, Winchester 17, Ashland 18, Ironton, O., 19.  
 WILL'S WOODLAND: Owensboro, Ky., Oct. 2-8.  
 W. H. SMITH: St. John, N. B., Sept. 19-Oct. 4.  
 [Received too late for classification.]  
 MAYAMA (Clement Rainbridge, mgr.): Aurora, Mo.,

Oct. 1, Winfield, Kans., 2, Wichita 3-5, Newton 7, Topeka 8.  
 ADA VAN ETTA (Charles L. Young, mgr.): Ridgewood, N. J., Oct. 10, Ellenville, N. Y., 15, Port Jervis 16.  
 ELLINWOOD'S PLAYERS: Penn Yan, N. Y., Sept. 30-Oct. 5, Carthage 7-12.  
 DANIEL A. KELLY (Outcasts of a Great City): Mahanoy City, Pa., Oct. 2, Steelton 3, Mt. Carmel 4, Shamokin 5, Lewisburg 7, Johnstown 8.  
 DIGBY HILL OPERA (Fyler and Rosenthal, mgrs.): Baltimore, Md., Oct. 7-12, Philadelphia, Pa., 14-19.  
 EDW. F. FOWLER AND MARIE RUSSELL: Rochelle, Ill., Oct. 1, 2, 3, Dixon 4, 5, Sterling 7, 8.  
 FERRIS' COMEDIANS (Dick Ferris, mgr.): Jefferson, Wis., Sept. 30-Oct. 5, Belvidere, Ill., 14-19.  
 HELEN BLYTHE: Bennington, Vt., Oct. 1, 2, Rut and 3-5, Port Henry, N. Y., 7, Plattsburg 8-10, Burlington, Vt., 11-14.  
 OLD FARMER HOPKINS (Frank S. Davidson, mgr.): Wapakoneta, O., Oct. 2, Celina 3, Van Wert 4, Autwisp 5, Ft. Recovery 7, Ridgeville, Ind., 8.  
 OLD RUHR TANNER (Edith R. Vickers, mgr.): Berlin, N. H., Oct. 2, Gorham 4, Littleton 4, St. Johnsbury, Vt. 5, Woodsville 7, Plymouth, N. H., 8, Laconia 9, 10.  
 PAVAN LUCKY 210 (Edith Elin, A. D. McLean, mgr.): Elgin, Ill., Oct. 1, Waukegan 4, Pullman 5, Hammond, Ind., 6, Michigan City 7, Peru 8, Kokomo 9, Logansport 10, Frankfort 11, Tipton 12, Evansville 13, 14, Evansville, Ky., 15, New Albany, Ind., 16, Seymour 17.  
 SOUTHERN-PRICE (Ray Rankson, mgr.): Patton, Pa., Oct. 5.  
 SNAFT No. 2: Chicago, Ill., Oct. 7-19.

## OPEN TIME.

[This department is for the exclusive use of our advertisers in the "Managers' Directory" Department.]  
 ALBANY, N. Y.: Harmanus Bleeker Hall, Oct. 7, 10, 16, 17, 18, 19, 23, 24, Nov. 9, 19, 20, 21, 22, 23, 29, 30.  
 ALBANY, N. Y.: Proctor's Lyceum Opera House, Oct. 24, N. Y. 1, 18, 19, 20, 25, Dec. 5, 9, 10, 11, 12, 14 to 23, 27, 28, 30, 31.  
 ELWOOD CITY, Pa.: Opera House, week Oct. 14, 20, Nov. 4 and 18, December and January.  
 HARTFORD, Conn.: Proctor's Opera House, Oct. 20, 30, 31; Nov. 12, 13, 14, 16, 18, 19, 20, 21, 22, 23, Dec. 5, 6, 7, 10, 11, 12, 16, 17, 18, 19, 23 to 31.  
 NEW HAVEN, Conn.: Hyperion Theatre, weeks Oct. 7, 14, 21, 28.  
 OSHKOSH, Wis.: Grand Opera House, weeks Oct. 14, 21, Nov. 4, 12 to 18, 19, 20, 22, 23, 26, December.  
 RAVENNA, O.: Reed's Opera House, all dates after Nov. 1 excepting Dec. 13, Jan. 8, 29, Feb. 3, March 23.  
 WAUKESHA, Wis.: Saurian Casino, Nov. 1 to 14, 23, 25, Dec. 1 to 7, 12, 13, 14, 23 to 31.

## NEW YORK THEATRES.

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 Excellent cast. Chorus of 80.  
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 A. M. Palmer and Edwin Knowles, Lessees and Mgrs  
**MORIE WAINWRIGHT** IN  
**DAUGHTERS OF EVE AND THE LOVE CHASE.**  
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 MR. C. CONSTANTINE, 132-140 West 123th Street, acknowledged by press and public to be the quickest and finest teacher of charming character dances of all kinds. Also from Paris just arrived Helene Constantine with new costumes.

**PROCTOR'S PLEASURE PALACE**  
 The Magnificent New Theatre in E 58th Street

IS THIS COMMENTED UPON BY  
**MR. P. C. JOHNSON**  
 THE ABLE CRITIC OF  
**THE NEW YORK MORNING JOURNAL**  
 IN THE ISSUE OF SUNDAY, SEPT. 22:

"Of the new things that have marked the opening of the present theatrical season, Proctor's Pleasure Palace is prominent as a novelty, and it has at the same time the higher merit of being permanent, with a substantial purpose. It has been complimented as an introduction in the country of the best features of the London music halls; but after the British brethren have seen it we think they will, if they are just and generous, concede that London would do well to copy some products of New York genius. The grand auditorium of the Pleasure Palace is ample, and the stage is large enough to accommodate the most gigantic spectacular conception. The furniture is luxurious, the lighting brilliant, and the drill of the ushers and other employees is something unique and welcome to the patrons. Every inch of the floor is richly carpeted. In this affluence of garnishment the ideal personal liberty is to be found.

"Those who are fond of studying harmonies cannot fail to find delight in the consonance of the performance with the amplitude of the house. The work of the acrobatic high-wire artists, the Zalva Trio, is majestic in grace and daring. It could find a home in no smaller place. Then think of George Lockhart's three elephants on the stage; and they are the most marvelous pachyderm specimens that have ever been, as the showman of the tented field would say, 'in captivity.'

"Much public curiosity has been developed in various ways about the training of these wonderful beasts, which have an abnormal intellectual development typical of their bodily size, if intellect is the proper word in this connection. One of the remarkable acts is the riding of a tricycle by the clown elephant, 'Boney.' Her course of instruction in this accomplishment commenced in Warsaw eight years ago. She now works the pedals with her forefeet and the tiller, or steering machinery, with her trunk. She makes a dozen circles of the stage, and apparently becomes so exhilarated with the act that she has to be coaxed off the seat. When Mr. Lockhart conceived the bicycle business he had a machine built and rented a roller skating rink. For two weeks 'Boney' did nothing but get accustomed to seeing the machine. Then she was induced to put her forefeet on it, and after gentle but persistent encouragement for several weeks longer she got on it with 'all fours.' The hardest part was yet to come, and the story of how months and months, running into years, were spent in bringing the act to its present perfection is too long for these columns. She had several hard falls, and after each mishap the work had to be done over again. The elephant performance represents a quantity of industry and energy that makes Mr. Lockhart as interesting as the elephants themselves.

"The fact is that the Pleasure Palace enterprise has been too great for sudden comprehension. It is the distinctive theatrical new departure of the time."

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 BIG SUCCESS IN  
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# VAUDEVILLE STAGE

## THEATRES AND MUSIC HALLS.

### Proctor's.

Richard Golden heads the list here this week. His monologue is quaint and clever. Others in the bill are Unthan, the armless wonder; William T. Carleton, baritone; Brothers Donaldson and Ardell, acrobatic grotesques; the three Judges, acrobats; Barney Fagan, dancer, and his Knights Templar troupe of sixteen girls; Al. Reeves, banjoist and comedian; C. W. Williams, ventriloquist; the Hiatts, musical comedians; Rowland and Keene, comedians; the two Franks, comic acrobats; and the female orchestra.

### Tony Pastor's.

A special company appears here this week. It is headed by Add Ryman and Etta Berger, who produce a new sketch, "The New Woman and The Old Man." The rest of the bill is furnished by Pollie Holmes, Irish character singer; The Rays, comedy sketch artists; Thomas E. Glynn, banjoist; Lawrence and Harrington, the Bowery spiclers; Bob and Kitty Emmett, character singers; Fannie Leslie, contortionist; Alice Montague and J. Royer West, musical specialists; the Travellers, shadowgraphists; and Morrissey and Proctor, dancers.

### Keith's Union Square.

The feature of the performance this week is the Aerial Ballet, produced by Carl Nilson; Francis Leon, "the only," who has been in retirement for some years past, makes his reappearance. The rest of the bill is furnished by O'Neill and Sutherland, acrobatic dancers; Smith and Cook, comedians; Mazuz and Abacco, the tramp and the brakeman; Granjean and May, high wire performers; Goldie and St. Clair, plantation sketch artists; Robinson Brothers, champion high jumpers; John E. Drew, dancing expert; Armin and Wagner, vocalists; Barry and Bannon, Irish comedians, and the Quigley Brothers, comedians.

### Proctor's Pleasure Palace.

Proctor's latest importation, a trio of pretty singing gypsies, are the feature this week. Their names are Aranka, Roszika and Berika, and they come direct from the Prater, Vienna. George Lockhart's elephants are still here as are also Billie Barlow, the English comedienne, the Sisters Andersen, pedal jugglers; the Zalya Trio, high wire artists, and the Brothers Diantas, musical chorus. Others in the bill are Bonnie Thornton, serio comic; James Thornton, talker and singer; Gilmore and Leonard, Celtic wits; the three Marvelles, grotesques; Filson and Erroll, sketch artists; Alonzo Hatch, tenor, with stereopticon views; Latell and Glynn, musicians; the Whitten Sisters, song and dance artists; Wills and Collins, sketch artists, and Clark and St. Clair, acrobatic comiques.

### Koster and Bial's.

Sam Lockhart's trained elephants introduce new tricks this week, which they have been rehearsing for some time past. Les Crescendos, the electrical musical clowns, are making their American reappearance. The rest of the excellent bill is the same as last week, and includes Clara Willard, international chanteuse; the Vaidis Sisters, trapeze artists; Florence Levey, the Gaiety Girl; Clotilde Antonio, contortionist; Granto and Maud, eccentric wire walkers; Walton's little circus, and the living pictures.

### Gaiety.

Alfred E. Aaron's Gaiety Theatre Burlesque company present a new sketch this week called "The Harlem." These specialty artists take part: Teddy and Clara Simonds, Ned Monroe, Darling Sisters, Toner and Frobel, Beaumont Sisters, and others.

### LAST WEEK'S BILLS.

**TONY PASTOR'S.**—Harry Morris' Twentieth Century Maids was the attraction last week. The entertainment furnished was of the familiar extravaganza order, but was brighter and more up to date than entertainments of this kind usually are. The performance opened with a farce entitled *The Girl Bachelors' Club*, in which several young women and two or three comedians appeared. The girls were dressed in bloomer costumes of very pretty patterns. During this scene Nettie de Coursey sang a couple of catchy songs, and Annie Carter and Leila Trimble were also successful with their vocal efforts. John T. Hanson led off the specialties with a Yankee dialect monologue, in which he worked very hard. Harry Emerson and Annie Carter introduced the sketch, *Don't Notice It*, which was very amusing. Leila Trimble sang some songs which were encored. Living pictures were shown, most of the posings being by Clarice Terry, who is said to have been awarded a prize for having a perfect figure. The aforesaid figure was shown from every point of view. During this part of the performance a young woman named Teddy Pasquella made a genuine hit with her little speeches introducing the pictures. Nettie de Coursey sang some operatic selections, winding up with "Won't You Marry Me?" addressing her song to a young man in the orchestra seats. Cookley and Genaro showed the flexibility of their legs by doing some good buck and wing dancing, which won them considerable applause. The feature of the bill was a burlesque called, *Too Much Tribble*, in which Harry Morris appeared as Slang Valley. It was very funny in parts, especially where Jocko is hypnotized by Slang Valley. David Genaro was very amusing as Jocko. Leila Trimble made a handsome Tril il-lee and sang "Ben Bolt" very effectively. Her rendition of it was spoiled by the monkey business of Jocko and Slang Valley, which should have been postponed until after the song. The organization is likely to make a hit on the road.

**PROCTOR'S PLEASURE PALACE.**—One of the prettiest and sweetest singers who has appeared on the vaudeville stage in New York in many months is Mabel Hudson, and in addition to that she has a well cultivated soprano voice, which she knows how to use; so it is no wonder she made a hit last week at Proctor's new house. Richard Golden, who made his reappearance on the variety boards after an absence among the legitimate people of twenty-two years, introduced a Yankee dialect specialty with success. He is made up as a typical Yankee farmer, and told some jokes in the dry fashion peculiar to down easters, with whom he is so familiar. He introduced a new song, the words of which are by himself and the music by Fred. Eastin, called "Good Old Yankees." It contains a number of patriotic allusions, and will no doubt become popular. The Dare Brothers presented their comedy bar act; the one-legged Dare is as graceful and

strong as ever. Mason and Healey caused a good deal of amusement with their comic sketch *One and a Half*. The Muhlemann Trio warbled Swiss songs successfully. Barney Fagan's white suit and hat and wonderful gloves, together with his dancing and singing, made a hit. The Quaker City Quartette, the musical blacksmiths, sang six or seven songs cleverly. The Sisters Andersen juggled barrels and balls and things with their feet in a most fetching fashion. Kave and Henry and their seltzer bottle were amusing in their Capital vs. Labor farce, the seltzer bottle winning a large amount of applause. The Zalya Trio performed their extraordinary feats on the high wire. Blithe Billie Barlow sang her songs with the vivacity of manner and the fetching smile which have established her as a New York favorite. Hill and Hull presented their funny pant-mime *Oh, Susannah*. The elephants, under George Lockhart's direction, went through their paces and afforded as much amusement as ever. The Brothers Diantas did their hat spinning and musical acrobatic sketch. The McNulty Sisters danced equally well on marble-topped tables and the boards of the stage. Barney Fagan's troupe of young women marched in the costumes of Knights Templars and executed some difficult evolutions very neatly.

**PROCTOR'S.**—Bonnie Thornton was the star here last week, and scored a big success with her new songs. People have been unknown enough to say that she has no voice and that she doesn't know how to sing, but whatever her vocal shortcomings are, she understands how to bring out the points of a comic song, and that is more than some of the sopranos with cultivated voices can do. William T. Carleton, the operatic baritone, met with success in his specialty. He ought to add a few new songs to his repertoire. Sherwood and La Verde, who are doing the specialty introduced during the Summer by Bergere and Moore, showed some pretty new dresses and danced gracefully. Willis and Collins were amusing in their sketch, "Gala-tea Up to Date." Miss Willis has a very powerful voice, which she uses with effect. James Thornton delivered a familiar monologue and sang songs of his own composition which were funny. His views on dreams were received with roars of laughter. Donaldson Brothers and Ardell renewed their success with their Scenes in the Zoo, which invariably causes the children in the audience to scream with delight. Gilmore and Leonard, who are prime New York favorites, did their quick Irish act; there is no sense in what they say, but the manner in which they say it keeps the spectators in the best of humor. The three Marvelles did some startling grotesque acrobatic work. Ed. Latell, who is one of the cleverest musical comedians now before the public, was especially successful with his sleigh bells and his banjo. Fannie Leslie, the contortionist, twisted herself into several difficult positions and out again with ease and grace. Clark and Sinclair did an effective comedy sketch. Rosani juggled cleverly, and Nellie Collins, Fern Melrose and Leona Lewis contributed individually to the entertainment by singing songs and dancing fancy steps.

**KEITH'S UNION SQUARE.**—Severus Schaffer headed the bill here last week creating a sensation with his marvelous feats of strength and juggling. He does several of his old tricks and a number of new ones which his rivals will find it hard to reproduce. A. W. MacCollin and Fanny D. Hall, two comic opera favorites, made their vaudeville debut in a sketch called *Hans and Josephine* with considerable success. Ward and Lynch, the Johnny Dugan Duo, presented a new Irish sketch which contains some amusing lines. Rice and Elmer gave their familiar comic bar act which is one of the best in the vaudeville. Smith and Fuller were enthusiastically applauded for their artistic musical specialties. It is seldom that one sees a musical team which furnishes more music than talk, and this team deserves great credit for the innovation. They introduced several novelties; their playing on the bamboo instrument being especially well received. George Fuller Golden succeeded in amusing the audience for twenty minutes without the aid of wig or burnt cork or any other stage device. He is a pleasant looking young man, and he told several funny stories and sang two or three comic songs which gave genuine pleasure. Frank Moran, the burnt cork jester, delivered one of his rambling philosophical speeches, which contained many local hits. The Sa Vans did some wonderful equilibristic tricks. Mrs. Sa-Van being especially neat and graceful. The Nemedos repeated their success of the previous week, with their comic doll and grotesqueries. The Gaiety Girls Trio, two brunettes and a blonde, sang some high-class selections in a pleasing way. Lew Randall did some buck and wing dancing which was remarkable for its neatness. William Courtwright stuttered out a lot of jokes in the costume of a country boy, and then changed his costume and delivered a lecture on love. Thomas J. Hebron, the one-legged dancer, did some steps with the aid of his crutch. The two Graces showed their ability as gymnasts and comedians, and Lizzie Derious Daly sang several songs in male costume.

**GAITY.**—The Night Owls, a company which seldom plays on Broadway, was the attraction here last week. It must be confessed that the entertainment was one hardly suited to the requirements of the New Yorkers who live up town. There were one or two features which were above the ordinary, but the rest was a hodgepodge of tights, tinsel and jokes which have passed the prime of life. Collins and Henshaw furnished most of the fun, Miss Saharet danced very cleverly, and Princess Kuta Kuta executed the danse du ventre in almost as startling a manner as the Turkish women who were at the World's Fair.

**KOSTER AND BIAL'S.**—A. O. Duncan was the only newcomer last week. His ventriloquial fun was fresh and enjoyable. Sam Lockhart's five elephants created their customary sensation. Clara Wieland sang her songs with an amount of chic that was refreshing. The Vaidis Sisters gave their thrilling trapeze performance, which is ahead of anything in the same line ever seen here. Florence Levey executed some solo dances and sang her pretty "Little Bo-Peep" song, which has a very catchy air. Granto and Maud were as eccentric as usual on the wire, bringing many laughs. Walton's trained dogs, ponies and monkeys went through their tricks without a hitch. The breaking down of the carriage and the actions of the monkeys in connection with it is extremely funny. Clotilde Antonio, the equilibrist, danced a waltz on her hands as gracefully as many people do on their feet. The Merillees Sisters sang lively songs and danced with much grace and abandon. J. W. Ransome gave his Crokerish views of the political situation and local option in a very entertaining way.

### THE BROOKLYN HOUSES.

#### Holmes' Star.

Gus Hill's New York Stars are here this week. The stars are Ani and Ino, trapeze artists; Le Clair and Leslie, Mile Florizell, The American

Macs, Matthews and Harris, Charley Case, Fields and Lewis, Swan and Bombard, Sparr-w, Lottie West Simonds, Fred. J. Huber and Harry Budworth.

### Hyde and Behman's.

Sam Devere's company is the attraction. The members are Sam Devere, Severus Schaffer, Ward and Curran, Flynn and Walker, Lillie Western, the Donovans, Richards, Warde Sisters, Rikart and Price and Steele.

### Gaiety.

A special company is here this week including the Manhattan Four, Hill and Hull, Smith and Campbell, Theo, the Quaker City Quartette, Bernard Dyllin, Felix and Cain, John Wild and Frank M. Wills, Baldwin and Daly, the Newsboys Quintet, and Bennetto, the great contortionist.

### TWO MUSICAL CLOWNS.



THE BROTHERS DIANTAS.

This is a picture of the Brothers Diantas, the musical and acrobatic clowns, who were specially imported from Europe by F. F. Proctor for the opening of his new Pleasure Palace in Fifty-eighth Street.

The Brothers Diantas were born in France; their parents were performers, and they have been amusing the public of Europe since childhood. They have tried almost every branch of the circus business, and won their first fame as riders and gymnasts, finally settling down to the business of clowning, of which they have made a success.

Most of their professional career has been spent with circuses; they were ten years with one, seven years with another, and three years with a third tent show; and have traveled over Europe dozens and dozens of times.

This is their first visit to America, and they express themselves as highly pleased with their reception here, and it is likely that they will remain for several months.

Their act, which they usually give in two parts, but which they are now doing in one, consists of expert hat-spinning and playing of musical instruments, while assuming the most absurd positions. They also do some very funny work with a big rubber ball which they bounce from their heads, while they play on their violins. The climax of their hat spinning act is very clever; one of them goes into the gallery, and from there throws the hats, which is caught by the other, one after another on his head.

They have a large wardrobe, consisting of over forty clown costumes made of silk and satin, so that even during a six weeks' engagement, they can make a change every evening.

### A NEW PLAN.

James Thornton can hardly fail to make money this season with his Elite Vaudeville company, as many of his weeks will be spent in houses where he receives a guarantee. Last week he was at Proctor's Twenty-third Street Theatre, this week he is at the Pleasure Palace, and the chances are that he will play several return dates in both places. It would seem that his only object in organizing a company is to enable him, as he says himself, to hold the centre of the stage as long as he pleases at every performance. There is a certain amount of fan in being boss, and the genial James evidently enjoys it. Although the company is booked for the whole season, by an ingenious arrangement it will never get out of walking distance from that haven of the variety folk, the vaudeville rialto.

### THE ATLANTA TROCADERO.

The new vaudeville theatre in Atlanta, the Trocadero, was opened on Saturday evening, Sept. 21. A very large audience was present and the opening was a pronounced success.

Those who performed on the opening night were John R. Harty, the waiter juggler; Annie Wilkes, soubrette; Gertrude Gilson, serio-comic; the Judge Brothers, acrobats; Papinta, dancer; Professor De Bessell, clay modeler; Mlle. Proto, dancer; and Her, Bunce and Randall, grotesques. The music was furnished by Adolph Kirchner's band and orchestra, and the unanimous verdict seems to be that the entertainment is the first really good variety performance ever given in Atlanta.

### POOR REVENGE.

Minnie Meade, a variety actress, was arrested one evening last week. She was charged by Harry T. West, a chorus singer with stealing a dress belonging to Rose Miller from Mrs. Gregory's boarding-house at No. 253 West Thirty-seventh Street. The case was tried before Magistrate Crane, in the Jefferson Market Police Court, and Miss Meade's lawyer proved that the dress was taken with the consent of the owner. Miss Meade says West had attempted to make love to her without success, and had her arrested for revenge.

### TED D. MARKS ARRIVES.

Ted Marks, who acted as Hammerstein's agent in Europe, engaging the foreign artists for the music hall, arrived in New York on Sunday.

In an interview with a MIRROR man he described some of the acts which will be brought over for the opening of Hammerstein's Olympia in November.

Principal among them is M. Hewelt, who introduces a miniature theatre, including stage scenery, boxes, orchestra and leader, and footlights. The performers, the occupants of the

boxes, and musicians, numbering between thirty and forty, are marionettes, whose actions are controlled by a mechanical contrivance which is described as being wonderful.

The three Sisters Leamy are a celebrated trio of handsome young ladies, who perform an aerial act on a revolving trapeze, which is set in motion by one of the sisters riding a bicycle, illuminated by electricity, which is connected with the trapeze.

The Avolo Brothers, who appeared in this country at the Union Square Theatre in 1891, will be favorably remembered.

A team of acrobatic clowns, one legged, born that way, known as the Du Matos, are also engaged. Others are Della Rocca, violinist; the Kurachins perpendicular bar performers; Grigloti's aerial ballet, and Fragozi, who will introduce something never before seen in this country.

Altogether one hundred and eighty acts have been engaged, some as far ahead as September, 1897.

These acts come from Great Britain, Italy, Spain, Russia, Germany, Norway, Sweden and Siberia.

### HAMMERSTEIN SPEAKS.

Oscar Hammerstein is one of the busiest men in New York. He is superintending the construction of his Olympia on Long Acre Square, on which hundreds of men are day and night working in order to have everything in readiness for the opening on Nov. 18.

A MIRROR man saw Mr. Hammerstein yesterday in front of this building, and the indefatigable manager immediately took him on a tour of inspection through the three immense auditoriums, which are under one roof.

It was a most interesting sight. Men of every trade were busy as bees on all sides, above and below, each contributing his share to the common object of having the immense structure finished on time.

In speaking of his plans, Mr. Hammerstein said: "I desire to state in as emphatic a way as possible that I, and I alone, am the manager of this place. I have no assistants, and am in full control. Of course I shall employ some people to carry out my orders, but the direction of every detail will be in my hands."

### SANDOW SIGNS WITH PROCTOR.

Sandow the strong man signed a contract with F. F. Proctor last week, by the terms of which he agrees not to appear at any theatres in New York this season, except those controlled by Proctor. The other members of the Trocadero Vaudeville, under the direction of F. Ziegfeld, Jr., will also appear at Proctor's houses exclusively.

### VAUDEVILLE JOTTINGS.

William H. Reid, Secretary of Newark Lodge, No. 28, T. M. A., writes that he is very anxious to communicate with Walter McMann, of McMann and King. Any one knowing of McMann's whereabouts will confer a favor on Mr. Reid by informing him where he can be addressed.

We have received a copy of a new song, "Claire," by Clara Belle Saviers, of Columbus, O. The music is very pretty, but the words could be improved somewhat. The song has already become popular in the West, and has been played by several bands with satisfactory results.

Zelma Rawlston made an emphatic hit at the Court Street Theatre in Buffalo last week, and has been engaged to appear this and next week at Shea's Music Hall in that city. Miss Rawlston deserves her success.

Ida Klein, the grand opera soprano, has gone into vaudeville to the extent of singing on Sundays at Proctor's Pleasure Palace.

The first of the series of grand Sunday evening concerts will be given at Koster and Bial's on next Sunday evening, Oct. 6. There will be vocal and instrumental soloists, and an orchestra of fifty men under the direction of Gustave Kriker.

Harry Dull writes that he has joined the new Gillis Opera House stock company of Kansas City, Mo. It is a good thing for Mr. Dull that his specialties are not at all like his name.

Rita Durand, the vocal comedienne, is said to be meeting with success with her new change act. She wears a dress, a bicycle bloomer costume, and a boy's suit. She sings, "I Want One Like Pa Had Yesterday," "Salute My Bicycle," and "The Verdict Was." She is at Shea's in Buffalo this week, and will soon visit Boston and New York.

Weber and Fields' Own company this season includes Billy Emerson, Lottie Gilson, James F. Hoey, the Acme Four, Drummond and Staley, Belle Birbeck, Lavender and Thompson, and Marietta and Belloni.

The three Sisters Hawthorne, who have left the vaudeville temporarily, have made their usual hit in *The Twentieth Century Girl*.

Charles Geyer, the contortionist, has purchased Professor Bartholomew's Pullman palace hotel car, which originally cost \$10,000. He is having it renovated, and will use it on the road. The human corkscrew business must be very profitable.

The sale of scenery, costumes, etc., by John W. Isham, mentioned in *The MIRROR* of Sept. 21, was merely a disposal of a lot of last season's things, and had nothing whatever to do with *The Octoroons*, which are still under Isham's management.

Alfred E. Aarons, of the Gaiety, is organizing a high-class burlesque company for the road.

Alide Capitaine, "the perfect woman," will make her New York reappearance at Keith's early in October.

Lillian Heckler has one of the best voices ever heard on the vaudeville stage in New York. She sings her songs with a keen appreciation of the value of the words, without in any way slighting or neglecting the music.

Jimmy Weeden claims to be the originator of the Shadow dance.

Theresa Vaughn will sing "The Sunshine of Paradise Alley" in Excelsior, Jr., this Winter. It will probably be the success of her career.

W. H. Lytell has been engaged as principal comedian and stage manager by John B. Doris for his Fourteenth Street Theatre, which will be turned into a continuous performance house on Oct. 28.

### FOREIGN NOTES.

An aeronaut named Tohlet and three companions were killed by the explosion of a balloon at Brussels, Belgium, on Sept. 15.

"Twig it Boys," "In and Out," "Love and Gold," "That's How You Mesmerize 'Em," "The Daughter of a Yankee Millionaire," "The Tipster's Life," "Oh, What a Difference If You've Got the C's d' and "But She's Not," are the titles of songs which are being sung at the London music halls.

"He Belonged to the Young Men's Christian



Association" is being sung with success in London by Lucy Weston.

"When the Summer Comes Again" is advertised as a new song by somebody in London. No regards or apologies to James Thornton, of New York.

A London song-writer advertises his wares as follows: "Songs, not sleeping-draughts. No cheap rubbish. No 'spoofing.' Only those who mean business need apply." "Spoofing is evidently English for 'faking'."

May Evans is mentioned in a London dramatic paper as "a modest singer, who can tackle any kind of subject and make capital therefrom." She must be a genius.

Miss Roma, who was Vincent Sternroyd's partner, doing one-act farces in the music halls, has secured a new associate, a Mr. Featherstone. Mr. Sternroyd has probably returned to the regular stage.

The manager of a new hall in London advertised recently for volunteers to open the house, offering as an inducement the promise of an engagement at some future date.

Lily Langtry is doing a lively song and dance turn in a London hall. This Lily has a "Miss" before her name, so she must not be confounded with the original flower from the island of Jersey.

Queenie Lawrence will come to America next year.

The feature of the performance at Moore and Burgess' Minstrels in London is a series of tableaux, founded on Uncle Tom's Cabin. The entertainment was put together by George R. Sims and Ivan Caryll.

Lottie Collins is singing a new song called "The Little Widow," which she warbles in widow's weeds.

"Mugs of Merry England" is the title of a new song. It is not known whether the first word of the title refers to faces or bar-room utensils.

"Jack" Edgar, of Graff and Edgar, has been appointed manager of the Metropolitan Music Hall, London.

Oakland and Thompson, two American singers, are said to be making a hit in England.

Henri Cazman is having a little difficulty with Marguerite Fish and her husband, and it is hardly likely that they will be members of his Royal European Vaudeville.

Eddie Clayton, late of the Roys, has joined his brother Charles. They will be known as the Claytons, skatological artists.

A London paper, speaking of Lottie Collins, says "her sudden and eccentric movements are irresistibly exhilarating."

Yvette Guilbert has been suffering from an illness brought on by eating codfish. She is said to have secured an engagement for next summer in a Paris cafe at a salary of \$5,000 per month.

Harry Butcher, a trainer of performing dogs, was drowned on Sept. 5 in the Bay of Biscay.

There is quite a controversy going on in London over the song, "She Wanted Something to Play With." One man claims that the original song "I Want Something to Play With" was written and sung in 1876, in the burlesque, Robin Hood.

John F. Calcott, a well-known leader of variety orchestras, died in Natal on July 23.

The mother of Harry Braham the comedian, died at South Kensington on Sept. 5.

Edwin Drew is trying to organize a song-writers' union in London. It seems that some of the song-writers have been badly tricked by some of the song-singers, and they are anxious to organize for mutual protection.

A man employed as a porter in a railway station at Lyons, France, took a notion to have a photograph of himself taken in a lion's cage a short time ago. He and a photographer sneaked into the circus early in the morning, the porter entered the lion's cage, and in a moment he realized that a fool and his head are soon parted. When the lion had finished with him he was of no further use to his family or the railroad company.

Living pictures have not outlived their attractiveness in London. A series is being shown at the Palace.

Vesta Tilley made her first appearance in Dublin in six years a short time ago, and the Dublinites made her pay for neglecting them by compelling her to sing for a whole hour.

Lieutenant Lewis, who claims to be the champion hornpipe dancer in the world, has spent twenty-two weeks proving his title at the London Aquarium.

The mortgage of \$65,000 on the London Tivoli has been paid, and extensive improvements are being made.

Nellie L'Estrange has retired from the stage. She was a very popular music hall artist, and some of her songs attained a wide popularity.

Maggie Duggan is very ill in London.

## VAUDEVILLE CORRESPONDENCE.

**CHICAGO, ILL.**—Hopkins' South-Side Theatre presents one of the most notable bills since the opening. The celebrated midgets, Carl and Franz Renow, appeared. The other entertainers were, George Evans, Sam and Kitty Martin, Eolian Banjo Quartette, Golden, Chaffert and Golden, Louise Dempsey, Scharfer and Monti, McCoy Sisters, Gracie and Reynolds, Rex, and the stock co. in The Plunger.

Hopkins' West-Side Theatre also had a bill that would cause considerable hustling to equal. The wonderful Renow midgets also appeared at this house. As the little fellows remained in Chicago for six days only, Manager Hopkins arranged with them to appear at both of his theatres during that period. The bill included Bartlett and May, Mendez Sisters, clever Pete Baker, Carmen Sisters, McCloud and Melville, Morrissey and Rich, May Maxwell, Conwell and Swan, and the South-Side stock co. produced Michael Stragoff, altogether making a strong array of talent both vaudeville and dramatic.

Masonic Temple Roof-Garden: Manager George Fair presented the usual high-class bill, which included the original Gotham City Quartette, who were immensely funny and sang nicely. Bates and Bates, musical team; Trivillon, ventriloquist; Anna Wilkes, songs and dances; Flora Shurtleff, whistler; Gertrude Haynes, and Kennedy and Larenz, who also appeared last week, were retained and they did more than ordinary mind readers in a new and rather novel manner.

The Olympic Theatre offered a bill quite on a par with the best that have been presented. The four Martinetti brothers, Mrs. General Tom Thumb, Count Magri and Baron Magri appeared in a lilliputian sketch; Charles and Madeline Kilpatrick introduced some excellent bicycle riding, and a long list of others also assisted in entertaining the crowded house.

Lacum Theatre and Music Hall has now become rather a fashionable resort. Manager Grenier has been very careful about the attractions which have and will appear at this pretty house, where none but the best are booked. The best people may be seen at any of the performances occupying the compartments enjoying the entertainment and refreshment. Mlle. Flora, Nellie Maguire, Albin, Bland Sisters and others comprised the programme.

The Casino introduced a number of specialties and also the comic opera, The Mikado, by a company that was really good, and of course Cora Beckwith continues with her difficult task of floating in a tank of water for forty days, and from all appearances she will

accomplish it. At the conclusion Manager Frank Hall has another surprise up his sleeve for his patrons. The Tennis Theatre introduced vaudeville and opera. The former was good, including Parquette, Stua T. Mitchell, Harry La Rose, and others. The opera Suid Pasha was poorly done by a company who were evidently novices. The attendance on the opening was very good.

Manager James S. Hutton's Lincoln Theatre, presented for the first time in Chicago, Charles C. Stumm's co. of high class vaudeville artists in a musical melange entitled Play and Play. The co. is a talented one, including Delmore and Wilson, Richard Fay and Lillie Vedder, Frank Latis and Annie Whitney, and others of similar merit. The performance was pleasing and business satisfactory.

The Winter circus will open Oct. 12. The name has been changed from Royal English Circus and Water Carnival, to Parisian Circus and Venetian Carnival. Henri Larousse, the famous diver, and the Marlo-Dunham troupe of artists will appear in the opening bill, which will be a long one, including many well known stars of the arena. M. Dockrill will have charge of the ring, and George Wood will look after the front of the house, and Jack Rosenthal will officiate at the box office.

The Orpheus had the usual attractive list of entertainers, and business was large.

Sam T. Jack's Opera House, was comfortably filled at every performance. Mr. Jack's co. produced The Forty Thieves in a finished manner. Emma Ward and Sidney Eason reappeared after an absence from the boards for the past season and were received with well-merited applause.

Park Theatre had an excellent array of specialties, and one of Dick Kumin's funny skits was also introduced.

Kohl and Middleton's Clark Street and Globe theatres were both crowded all week, and good performances occupied both of the Bijou stages.

"Punch" Wheeler will manage the tour of Crawford Brothers' Minstrels which opens this month.

Fred. DeNol is appearing with the Casino Opera co. which is producing The Mikado in conjunction with the vaudeville programme at Frank Hall's Casino.

Dave Marion, the song writer, and the comedians, Belmont and Wills, have signed with Sam T. Jack.

The Chicago managers, Kohl and Middleton, have under their management Olympic Theatre, Clark Street Music, Globe Music, in Chicago; Vine Street Music Theatre, Cincinnati, and Palace Music, Minneapolis.

Sam Golden is now treasurer of Hopkins' South-Side Theatre.

Billy Rice has returned to Chicago after quite a successful season with his minstrels at Wells Park, St. Louis.

Charles Stewart succeeds Walter Plimmer as stage-manager of Frank Hill's Casino; the latter will devote his time booking artists for the above mentioned house.

Addie Marden is making a distinct hit in her new specialty. She is also singing remarkably well.

A. H. Hart, manager Hart's Boston Novelty co., is making his headquarters in Chicago. HARRY EARL.

**BOSTON, MASS.**—At Keith's the stars this week are: The Zola Sisters, the Mimic Four, Lizzie and Vinie Daly, Swift and Chase, George Golden, and the Wilnot Duo. The bill is especially good.

The Elliott Family have been retained for another week at the Grand Opera House, and among others there are La Belle Tina, the California Trio, Napier and Marzello, and Lottie West Symonds.

A specially strong variety bill is presented at the Howard Athenaeum. Les Freres Crescendo and the St. Belman are the leading acrobatic features.

At the Lyceum the French Folly co. is the attraction. Its two burlesques are The Tally-Ho Club and The Merry Widow.

In addition to the performance of Fighting Fortune by Harry M. Dowley at the Grand Museum an attractive variety bill is given and visitors have a chance to ride shetland ponies in the lobby.

The Garden City Quartette is one of the attractions at the Palace this week. The burlesque is A Trip Around the World.

Hicks, the giant, is the strong card at Austin and Shon's this week.

The regular Fall season at the Palace opens 7.

B. F. Keith has engaged Simon and Sinkins, the burlesque magicians of Vienna, for two months on his circuit.

Omene had troublous times at the Lyceum last week. The officials of the Watch and Ward Society took exception to her dance, and after she had added to her costume to satisfy them they had her arrested for giving immoral exhibitions. The society received a setback in the Court, for Omene was acquitted after a hearing in which her dance was attempted by the lawyers to the great delight of all spectators.

**CLEVELAND, O.**—The Trocadero Vaudeville co., under the management of Mr. F. Ziegfeld, Jr., opened their season at The Lyceum Theatre, Sept. 25, and were greeted by an audience that completely filled the house, quite a number standing. Outside of the great Sandow, who is advertised as the greatest attraction, there are several fine artists. The five Jordans, Mamie, Rosey, Nellie, and Leola, and August give a good exhibition of trapeze work. Mona O'Gust, a clown from Folies Bergere, Paris, made his initial bow to an American public, giving some first class imitations in an imitative way that brought down the house, and won for the Frenchman loud applause. The Brother Pantzers are very clever artists, and did some very difficult acrobatic turns. They are direct from the Palace Theatre, London. M. E. Kaufman, with his bicycle, gave a good act. Fin and Wesley, the Irish comedians, and Cross and Dewell, the gymnast, the Lucifers in their high kicking, and Amann, the impersonator, being with the co. last season.

The Trocadero Music Hall is a thing of the past. It was closed last Wednesday afternoon on an attachment for salaries, and the proprietors packed their trunks and departed for the Windy City.

Frank, who is the strong card of Kallfield's Orpheum Stars, pleased large audiences by her singing at the Star Theatre the past week. Her singing of "The Sunshine of Paradise Alley" was well received.

The Park Pavilion has had for its chief attraction the past week Viola, the Moorish Queen, in her Oriental dances, and she has proved a drawing card. Billy Steffers and Frank Roy, in a boxing bout; Mons. Harry De Gray the necromancer, assisted by Mlle. Josephine; Finn and Wesley, the Irish comedians; and Cross and Dewell, in character changes, gave good turns. The bill for this week is a strong one.

It is reported that Bobby Manchester, the well-known vaudeville manager, will open the Trocadero Music Hall. If so, he ought to change the name.

A. C. Lawrence, the phenomenal baritone and imitator, will be heard at Keith's Union Square Theatre second week in October.

Arthur Holsh, who was with the American Opera co. during the summer, and has been at home here since they closed, will join Crawford's Big Minstrels this week.

**CINCINNATI, O.**—The Trocadero Vaudeville, including Sandow the Strong, are at People's Theatre week of Sept. 24-5. The co. contains many of the stars who were with Sandow at the Walnut last season. Among them are Amann, the man of many faces; Kaufman, the great cyclist; the French clown O'Gust; the Pantzer Brothers, head-to-head balancers; the Jordan Family of aerial art; the Lucifers, grotesque dancers and acrobats; and August Dumell, an acrobat from the London concert hall.

The Fountain Square this week is given up to The Black Crook. Last week Tony Pastor did a phenomenal business, playing every performance to the full capacity of the house.

The Ludlow Lagoon closes its season Oct. 20.

**SAN FRANCISCO, CAL.**—At the Orpheum last week an entertainment of exceptionally high standard was given. Wright and O'Brien opened the bill with some of the latest songs and original jokes; they are very good singers. Weston and Herbert do a clever musical act, playing all the latest airs on their various instruments. Moreland, Thompson, and Bush are entertaining. Pearl Andrews has certainly earned her title of mimic artist. Her imitations of prominent actresses are very clever studies. Hugh J. Emmett, humorist and ventriloquist, affords a great deal of laughter.

Hind and Remington do a Ray-ry turn. The Fabians Troupe render songs in nine different languages. For Sept. 23-25 Haines and Pettigill, Millar Brothers, McMahon and King, and McElhan and Raymond.

John Higgins the champion jumper of the world, will come direct from Liverpool, England, to Frisco. That's a pretty good jump to begin with.

It was rumored on the radio last night that Harry Wright had his hair cut. I give it very little credence.

The Miller Sisters, comedienne and dancers, direct from London, have been engaged by the Orpheum management. They open 30, as does Flalkowski, the great animal imitator.

**H. P. TAYLOR, JR.**

# MISS BILLIE BARLOW

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# FOREMAN AND WEST

Followed Lockhart's Elephants 5:10 and 11:30 P. M. last week at Proctor's Pleasure Palace and a BIG HIT, holding the stage 14 minutes. Nov. 4 and 11 open.

**PHILADELPHIA, PA.**—The Boston Howard Athenaeum Star Specialty co., the monster attraction at Gilmore's Auditorium for week, presenting J. W. Kelly, the prince of Irish wits and a sure drawing card; Mlle. Madeline Rosa, Annie Hart, Lorena and Levar, Edward and Josie Evans, Dolph and Susie Levino, Charles M. McDonald, Meyer Cohen, California baritone; Hughes, McBride, and Walton in a colossal novelty programme, to large patronage. The bookings to follow are Weber and Field's (Open co. Oct. 7, Hyde's Comedians Oct. 14, Tony Pastor Oct. 21, each one week.

The Boston Howard Athenaeum co. is under the management of the veteran Andy Hughes, and he is justly proud of his talented and versatile combination. George H. Harris is the business manager of the co.

At Keith's popular Bijou Theatre an aggregation of novelty and comedy is this week presented in the shape of sixteen fresh and novel acts. The Boston Brothers, midgets, in a marvelous act creating a sensation at every performance; Lizzie Devious Daly in a new specialty, "The Girl of the Period;" Apollo, wire equilibrist, who made his first appearance in this country; Ryan and Richfield, sketch artists; Fu'gora, transformation artist, who introduces the realistic Brooklyn Handicap finish; Jester, a new ventriloquist; Mason and Healy, William Bryant and Miss Richmond in their act, improvisation; Tom Mack, the Aerial Trio, three pretty young lady vocalists; Ford and Francis, McCarthy and Reynolds, Roberto and Doretto, the special features. As usual the patronage is immense, warranted by a constant succession of change—the pick of the vaudeville stage. S. FERNBERGER.

**WASHINGTON, D. C.**—John F. Fields' Drawing Cards was the drawing card at Kernan's Lyceum Theatre Sept. 23-25. The entertainment throughout was very enjoyable and a good business was done. The acts are varied enough to please all tastes. Fields and Hanson (a new Hanson, by the way) furnish the star number on the list with the new musical comedy, "Waiting for the Train." Phyllis Allen, a singer with an excellent contralto voice, was extremely popular in the latest popular songs. Joe Flynn ("Down Went McGinty" Joe) made a substantial success in a number of interesting song parodies. Lator and Chester, the two Irish lords; the Weston Sisters in songs and dances, and Carroll and Hyndes in typical Southern plantation sketch, were numbers that were notably strong. Josef La Fleur, the gymnast, was remarkable in tumbling, and finished his clever specialty with a startling backward dive from the top of a twenty-five foot ladder. Charles F. Gallette and his trained monkeys were an innovation that caught the house. A laughable after-piece entitled "Es-cu-la-pi-us" closes the performance. JOHN T. WARDE.

**HARRISBURG, PA.**—HARRY DAVIS' EDWIN MUSKIE AND FAMILY THEATRE (Edwin Young, manager): This popular family resort opened for the season Sept. 16, and has had a succession of good houses. In the circus hall the space formerly occupied by "freak" stands has been filled with neat opera chairs for the comfort of the audience while waiting for the performance to begin in this hall. The co. last week consisted of Emma Wiles, vocalist; Joseph Hughes, black-face comedian; Stanley and Scanlon, musical team; Eugene A. Neider, bicycle trick rider; Price and Watson Dutch knockabouts; John E. Drew, solo humorist; Lowery and Francis, comedy and pugilistic artists. The whole programme was satisfactory and well received.

**KANSAS CITY, MO.**—About the best vaudeville entertainment ever given here was that provided during the first week of the continuous season at the Gillis, Marlo and Dunham, performers on the horizontal bars, made a strong hit; Kokin, Japanese juggler, also gave a finished and pleasing performance; Bert Jordan, wing and buck dancer, was exceedingly clever, and the character dances by Mignonne were pretty and entertaining. Anna Caldwell, descriptive vocalist, made a good impression. Gilbert Sarony, as the giddy old maid, was amusing. Hensley, Logan and Hensley also appeared in a clever sketch. The stock co. presented The Plunger effectively. Next week Patton's Slave will be presented with Billy Rice's Minstrels as a special attraction, together with Gertrude Cochran, Lilly Laurel, McLeod and Melville, the great Stuart, and others.

At the Novelty Theatre the clever variety performance of 23-25 will be followed 30-Oct. 5 by Mille Ann-Asid, Nellie Adams, the Khemon, Mason and Titus, Hammer and Ruel, Hadley and Hart, the Fantasi, Dan Randall and Fannie Woods.

At the Comique the bill for 23-25 included Pearl Andrews, Gibson and Mayfield, skatological artists; Del Pugno, the Fire King; Hattie Wallace, Jam's Gibson, and the favorites, Poulain and Lee, with baby Lola Poulain, and Orlando and Loretta.

**MONTREAL, CAN.**—A good list of attractions are at Sohmer Park including the Doré Sisters, Susanna Schaefer, Louis Dupont, contortionist; Duroc and Hervelee, duettists; Leona de Comnelle, soprano, Mlle. Mignon is the leading attraction at the Eden Musee.

**ATLANTA, GA.**—Vaudeville, something new here has taken the town by storm, and now there are four first-class houses of this type from which amusement-seekers may choose.

At the City Theatre, Otto Weyl, manager, two performances are given daily. This week he presents Papina, the 8-national myriad dancer, and she is an excellent card, as is proved by her many encores. Then there is Prof. De Bessell, the lightning modeler, who takes well; Gertrude Gilson, a favorite; the famous Judge Brothers, athletic marvels; Mlle. Proto, a wonder at high kicking; Her, Burke and Randall, all-pleasing grotesques; Little Annie Wilkes, in dainty songs and dances; John M. Harby, who makes a hit, and is billed as the original variety juggler. The Thirteenth Regiment Band of Brooklyn makes splendid music together with a monster orchestra that is marvelously wonderful. The performance is thoroughly up to date throughout, and immense crowds attend every performance. Its location is opposite the U. S. Post Office and Customs House.

At the Vaudeville Club in the Exposition Grounds a splendid entertainment is given twice a day, and exceptionally large crowds attend. Last week Annie Sylvester attracted attention with her feats on bicycle. Minerva Lee in ballads is also captivating and has her full share of encores. Kittie Nelson in songs and dances is one of the cleverest ever seen upon our stage. For the house she is easily a four-times winner. The Sanford Sisters do a clever turn that makes them immensely popular. Stark and Milton in acrobatic work eclipse anything in their line seen here. The truth is, they are overworked at each performance, but that's not a bad fault.

Barney Kleibacker is soon to return from the Metropolitan, where he has been in quest of novelties for Harry Franks' immense Imperial Theatre. It is to be opened about Oct. 1, and the management informs me they will present some sensations that will reign.

Healy Theatre is not open yet, and I cannot find out definitely when its opening will take place.

All in all, there is no end of good things to be seen at our vaudeville.

**OMAHA, NEB.**—Bijou Theatre: Proprietorship has been changed during the past week to George Mitchell, but Frank Barnes, the very efficient manager, is still directing the stage and business of this successful place of amusement. Attraction for the coming week are: Professor Wallace, ventriloquist; Cowboy Sheldon, larist throwing; Anderson, sleight-of-hand; Deming and Rosa, black-face comedians; Mabel Carey, serio-comic; L. Farrell, Irish comedian; Madame Breuval, English impersonator; and Sheldon's Great Dog Circus.

**ITEM:** During Roland Reed's visit to Omaha he was initiated into the Knights Order of Ak-Sar-Ben, with which he was much impressed. During his engagement in this city he kept his audience in a broad roar by frequent allusions to his initiation as well as pungent local hits. At the grand ball given by the Knights of Ak-Sar-Ben during the Carnival week at Omaha, in honor of the beautiful and graceful leading lady of the Roland Reed co., was present, attracting general admiration

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She was gownned most exquisitely in a rich brocaded ball costume.

**PROVIDENCE, R. I.**—The City Sports' Big Show began a week's engagement at the Westminster Theatre Sept. 29 and drew large audiences. The performances began with the presentation of a funny farce entitled Murphy's Reception, in which the whole co. appeared. The leading roles being taken by Christie Sheridan and Mlle. Lucille. The Nelson Sisters, gymnasts and acrobats, were the particular stars of the olio. Others in the olio were William Hall, descriptive vocalist, Larry Smith and Mame Champion in a comedy sketch, Alice Wrenn and Minnie Dailey in vocal duets. Phil and Christie Sheridan created much merriment with their burlesque circus. Carmanelli and Lucille presented a novel musical sketch called Fun in a Butcher Shop. The ballet was an artistic production, and Lillian Lancaster, of this city, introduced some excellent grotesque dancing. A lively burlesque, entitled A Hot Night, concluded the programme. The costumes were very pretty and the scenery new and attractive. Flynn and Sheridan's Big Sensation Sept. 30-5.

**PATERSON, N. J.**—The Bijou, under the management of Ben. Leavitt, is doing a great business, in fact has done ever since the opening, and no wonder with the clever co. they are presenting. Fred. Rider's Night Owls gave a first-class performance to big business week ending 21. Sam Collins and Lem Carroll made hits. Ben's Santley's clever bar-keepers did a good business last week. The burlesque of Robin Hood, Jr., goes well. Harry W. Semons' Extravaganza co. 30-5.

**NEWARK, N. J.**—WALDMANN'S OPERA HOUSE (Fred. Waldmann, manager): Gus Hill's New York Stars opened their season here Sept. 23-25. The co. comprises Swan and Rumbard, Mlle. Florizell, Charles Case, Matthews and Harris, Cora Runtz, Fields and Lewis, American Maccs, Ami and Ibo, and Great Sparrow. The performance concludes with the first success in New York. Washington Sisters 30-5, Hyde's Comedians 7-12.—The Grand Opera House, which for the past two seasons has had a hard time of it, has been opened as a family vaudeville theatre. The week of 23 Hart and Williams' Boston Novelty co. has been the attraction.

**FALL RIVER, MASS.**—RICH'S THEATRE (John P. Wild, manager): Allen and West's Specialty co. opened a three nights' engagement Sept. 23 to good business. Included in the co. are Hughes Dougherty, Murphy and McCoy, Essie Graham, Burr and Evans, Ward and Curran, Allen and West and Maud Harvey, the latter making a big hit. Al Reeves' specialty co. 30-29.

**GAYETY AND BIJOU (Albert Eddy, manager):** Dark 23-24. Reopens 30.

**ST. JOHN, N. B.**—The Wallace Hopper Variety co. opened a short engagement at the Singer Rink on Sept. 23 to a large audience. The co. is a good all-round one, and is composed of Gus and Fannie Daley, refined sketch artists; Ada Lucette, a ubrette and skipping-rope dancer; Sheridan and Mack, black-face knockabout team; George T. Warte, trick violinist; force and Flippin, har monico soloists and dancers; and Ella Ste ens, serio-comic. The co. gives three performances daily, and business is good.

**NAGARA FALLS, N. Y.**—MUSIC HALL (Tierney and Mahoney, managers): Week of Sept. 23-25. Lang and Sharp, Carrie Scott, Sadie Wendley, Ryeford Sisters, and Ethel May. Good business.

**BUFFALO, N. Y.**—The New Court Street Theatre, under Manager Myers, is certainly furnishing patrons with first-class entertainments. Sept. 23-25 Traveller, sleight-of-hand, juggling, and shadowgraph; Zelma Rawlston and Press Eldridge are included in the programme. Manager Shea presented Mary Howard in the Trilby dance as the special feature of the week. Jennings and O'Brien, Fanny Reynolds, and Fre. I. McClellan also contributed.

**SHAMOKIN, PA.**—INDIAN PARK PAVILION (D. S. Kennedy, manager): Burgess and Hoyt, specialty team; Moss, Avella, contortionist, and the Alpine Vodyers closed week of Sept. 16-21 to big business.—MAVSVILLE PARK PAVILION (G. M. Smith, manager): The Imperial Hungarian Gypsy Band closed a two weeks' engagement 21, after playing to large crowds afternoons and evenings.

**EAST GRAND FORKS, MINN.**—PALACE THEATRE (John A. Nelson, manager): This theatre will open Sept. 21, and will give a strictly vaudeville performance, with change of programme twice a week. Shannon and La Vake, character artists; Frank Hassall, comedian, Polly Holmes, vocalist; Mary Helen Linngard, Jo a Arthur Nelson, and Bryce and Clifford appear in the bill on the opening night.

**STEVENSVILLE, O.**—LONDON THEATRE (Frank Watson, manager): Arthur Cardin and George Platt, female impersonators, in French and English duets;



Laura Laurence, serio-comic; William Holmes and Kate Walden, in a pleasing musical act; Larry McCabe and Jack Dempsey, the Irish knockabouts; La Drew, female impersonator in song and dance; good entertainment to big business week ending Sept. 28.

**JERSEY CITY, N. J.**—The Bon Ton Theatre opened Sept. 23 with the four Tassardis in a good acrobatic sketch; Bryant and Saville, an old time musical team; John W. World, a refined and clever eccentric; Fisher and Crowell, acrobatic sketch; John Conley and Joe Madden, in a refined Irish sketch; Myrtle Arlington, song and dance; Miles and Raymond, sketch; Frank Mitchell, vocalist; La Porte Sisters, singers; Marguerite Milroy, ballade.

Press Eldridge heads the bill at the Bon Ton 21. Salter's Willow Haven Casino presents a novelty 23-24. The Novin trio of Swedish divers are the main cards. They climb a tower ninety feet high and dive into Newark Bay; Bertram Sisters, singers and dancers; Jeanette Silford, singer; Stewart and Hodge, Dutch comedians; Mullen and Riley, Irish comedians; John Stewart, humorist; Frank Jones, singer; Olla Hood, serio-comic; Alva, Japanese juggler. Business has been fair.

An illuminated sign is being built for the Bon Ton Theatre. It will consist of eighty incandescent lights. A new street scene has been painted by Paul Milion.

Astaire, the serial mystery, failed to appear at rehearsal 23 at the Bon Ton Theatre, and Morton and Revell, a fine sketch team, took her place. The Williams were canceled after the first performance, and Harry Burgoyne, a descriptive singer, took their place.

**BUTTE, MONT.**—The Casino continues to draw big houses to see Charles Hand in his play "A Noble Outcast" and the famous Burke Brothers and their donkey "Wise Wilkie." They are very clever. The burlesque Sappho 30 5.

**ELWOOD, IND.**—ACADEMY OF MUSIC (Julius Reuss, manager): The bill last week consisted of the Victorians, Gibson and Melburn, the Taylors. Business good.

**TOLEDO, O.**—ROBINSON'S CASINO: After a most successful season this popular resort will close Sept. 29. A very attractive programme has been given throughout the summer, and Manager Burt must be congratulated on the clean-cut vaudeville entertainment he has succeeded in presenting.

**ROCHESTER, N. Y.**—WONDERLAND THEATRE (T. G. Scott, manager): Business good week of Sept. 23-24. Seigrist and Silton in marvellous flights in the air; Nelson and Milledge, excellent sketch team, and Farnum and West, specialists, aided materially in making the bill a success. Vaudeville 30 5.

**TRENTON, N. J.**—MUSEUM (F. Hanson, manager): The bill presented last week was one of the best seen at this house. The attendance still continues to be very large.

**MANCHESTER, N. H.**—GORMAN'S THEATRE (Chris. J. Gorman, manager): A. Reeves' Vaudeville Sept. 23-24, the chief feature in the bill being "Unhatched, the armless wonder, whose feats are simply marvellous. The Great Judges, late of Barnum and Bailey, were warmly greeted as was also A. Reeves' banjo playing; C. W. Williams, ventriloquist; The Hiatts, in musical sketch; Mae Rhea, who has a pleasing voice, concluded with Agnes Charcot, who as a hypnotist, succeeded in putting several in ridiculous attitudes.

**JOHNSTOWN, PA.**—The Eden Musce, H. B. Cohn, manager, will open Sept. 30, with Price and Watson, Joseph C. Hughes, Emma Gales, Eugene A. Weidert, Stanley and Scanton, Cuno Hall, Memphis Kennedy, the Fire King, Borella, and the wonder-worker, Diabolo.

**LOS ANGELES, CAL.**—ORPHEUM (Joseph Petrich, manager): Good houses ruled during the week. Cebalos, who does a great wire act, and Tom Leary became favorites at once. New faces: Morland, Thompson and Bush 23; The Fabian Troupe, Wright and O'Brien.

**NORTH ADAMS, MASS.**—At the Bijou for the week of Sept. 23-24 a guaranteed attraction in the shape of The Two Kids was presented. In the bill were Albert and Edw. Ferguson, juvenile artists, in laughable military sketch "The Drum Major and the Clown"; Mazzotta, musical artist of rare ability; the Gildays, Ida and James, comedy sketch, and the Two Kids in a funny sketch, Mary Janelis. The comedy, "A Hot Chase," wound up the bill. This house is becoming very popular.

#### ARENA.

**NEWBURGH, N. Y.**—Buffalo Bill's Wild West Sept. 21 to about 17,000 admissions; receipts for the day, \$12,000.

**NEWARK, N. J.**—Buffalo Bill's Wild West exhibited to enormous crowds Sept. 25, 26. It was an unqualified success. Annie Oakley, the champion female shot, when at home, resides at Nutley, a short distance from Newark. Colonel Cody also has friends residing here and is frequently seen in this city.

**CLINTON, IA.**—Barnum and Bailey's Circus exhibited on the Ringwood lot Sept. 30 afternoon and evening to big houses.

**VICTORIA, TEX.**—On Monday, Sept. 23, Walter L. Main's Circus gave two very satisfactory performances to immense crowds both afternoon and evening.

**LINCOLN, NEB.**—Ringling's Circus turned hundreds of people away at the afternoon performance and comfortably filled the tent on the evening of Sept. 11.

#### LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

**WOMEN**

Allen, Florence  
Andrews, Edna  
Allen, Edith  
Anson, Louise  
Anson, O.  
Almesino, L.  
Bonchill, Jessie  
Berkeley, Olive  
Burt, Laura  
Bryer, Mary  
Burke, Alice  
Barry, Eleanor  
Bainbridge, R.  
Bancroft, Viola  
Brake, M.  
Bassett, Mrs. Russell  
Butler, Mrs. Chas.  
Burdell, Lillie  
Boydell, Nellie  
Byrthe, Helen  
Bar, Frances  
Blossing, Christine  
Bowers, D. P.  
Belden, Mrs.  
Libby Norton  
Bishop, Mrs. C. B.  
Booth, Frances  
Church, Lottie  
Constantine,  
Cutting, Mrs.  
Minnie S.  
Chandler, Mrs. J.  
Clark, Lida  
Cooley, Cora  
Cushing, Belle  
Cowell, Anna  
Claston, Kate  
Crawford, Alice  
Clayton, Virginia  
Cook, Pauline  
Collins, Lottie  
Caughley, Belle  
Choquette, Clara  
Corlette, Helen  
Carleton, Alice  
Cook, May  
Cushing, A.  
Colville, Mrs. E.  
Coghlan, Rose  
Clay, Virginia  
Cavan, Georgia  
Cox, Mrs. Sidney  
Chandler, Alice  
Claire, A. L.  
Dowley, H. N.  
Dupre, Jennette  
Davis, Fanny  
Dyer, Miss Sidney  
Dolson, Mrs.  
Deming, Dorothy  
Danville, Vivian  
De Jones, Marie  
Dorr, Minerva  
Davenport, Fanny  
Dudley, Floy C.  
Dana, Kathryn  
Dunbar, Maud  
Dyas, Ada

Fischer, Mrs. Jean Manning, Mrs. D. D.  
Finlayson, Flora  
Foster, Florence  
Francis, Carrie  
Fisher, Mrs. B.  
Ford, Lettie  
Fenton, Mrs. J. C.  
Fenton, Josie  
Fenton, Louise  
Fancy, Sady  
Gibson, Helen  
Gray, Alice  
Goff, Mrs. Frank  
Goodale, Mrs. Gus  
Gordon, Mrs.  
Guest, Miss Helen  
Gomez, Miss C.  
Herring, Ella  
Haelette, Maud  
Henderson, Irene  
Heill, Ella  
Harrison, Miss  
Hamilton, Pearl  
Hoson, Marie  
Hoffman, Sadie  
Haskins, Mrs. E. F.  
Hughes, Minnie  
Reeves, W. S.  
Helrick, Helene  
Harriman, Mildred  
Harvey, Petie Josie  
Irwin, Mrs. Seldun  
Jansen, Marie  
Jarboe, Minnie  
Johnson, Alice  
Johnstone, Sibyl  
Kingston, Miss M.  
Kingsley, Florida  
Kent, Dorothy  
Kelly, Mrs. Mary  
Kline, Ida A.  
Kellogg, Bertha  
Langley, Grace  
Leplin, Dora  
Lamont, Carrie  
Lowery, May  
Laidling, Josephine  
Letman, Margaret  
Lamar, Lee  
Boffman, J. T.  
La Tunc, Belle  
Lincoln, Dell  
Loomis, Nelly G.  
Lowell, Helene  
Lancaster, Sara  
Lipman, Clara  
Linden, Laura  
Lawton, Mrs. A. R.  
Levy, Mrs.  
Lincoln, F.  
Lane, E. H.  
Lane, Clara  
Lorette, Lucile  
Lane, Agnes  
Lincoln, Miss  
Lanning, Marie

Morgan, Lizzie  
Marr, Alicia  
Mayer, Natalie  
Michelin, B.  
Miller, Mrs. J.  
Moulton, M. R.  
McKee, Mrs. Jennie  
Natali, Louise  
Norton, Nellie  
Neville, Annie  
Nelson, Ruth  
Nugent, Jas. E.  
Nelson, Miss  
O'Brien, Miss  
Ogden, Grace  
Poniat, Madame  
Parry, Laurie  
Pierpont, Grace  
Pike, Della  
Potter, Mabel  
Pierce, Alice M.  
Pierce, Lydia  
Queen, Nellie A.  
Roand, Catherine  
Reed, Mrs. J. A.  
Romaine, Julia  
Rogers, Irene  
Reeves, W. S.  
Randolph, Eva  
Russell, Adelaide  
Rulla, Genevieve  
Roberts, Josephine  
Rudessil, Martha  
Seligman, Minnie  
Suits, Anna  
Seabrooke, Mrs.  
Scamon, Miss  
Sheaver, Josephine  
Schermerhorn, O.  
Shepherd, J. F.  
Snyder, Lenore  
Stone, Florence  
Scott, Georgia  
Singer, Marion  
Sherman, Mary L.  
St. Clair, Ada  
Stoddard, Blanche  
St. Felix Sisters  
Scott, Henrietta  
Sutton, Nellie B.  
Stene, Martha  
Tyler, Odette  
Tilly, Vesta  
Tilstone, Edith F.  
Travers, Belle  
Trent, May  
Tuch, Emma  
Theobald, Dolly  
Thurgate, Lillian  
Tucker, Ethel  
Taber, L.  
Taylor, Lucie  
Tomcray, Kate  
Thorpe, Pauline  
Vonadigger, M.

Davidson, Dorothea  
Delston, Lera  
O'Elman, Cassile  
Damm, Bertha  
Daly, Minnie  
Delano, Dicky  
Dawson, Belle  
De Mar, Carrie  
Edsall, Vivian  
Elmer, Stella Rees  
Emmet, Mrs. J. K.  
Elmer, Mrs. Harry  
Eisler, Edie  
Ellerson, Dell  
Erganza, T.  
Floyd, N. T. Mrs.  
Ferguson, Mrs.  
Florence, Mabel  
Frantzel, Fannie

Lawrence, Miss M.  
La Clair, Adella  
Morton, Dorothy  
Mallette, Nellie C.  
Mora, M.  
Mills, Josie  
Mayer, Mrs. Fred.  
Montford, May  
Mitchell, Julia  
Morella, Myra  
Marlborough, Helen  
Michilus, Miss  
Markham, Lillian  
Marine, Sadie  
Mason, Mrs. John  
Morgan, Lizzie  
McLaughlin, Jamie  
Morse, Josephine

#### MEN.

App, Gustave  
Allenstein, Gustave  
Adrain, Jas  
Adams, Geo. M.  
Adams, J. H.  
Appleton, Aaron  
Aaron, Ed.  
Adams, J. K.  
Abud, Chas. J.  
Adams, Mouner  
Edwards  
Adams, L. L.  
Bishop, W. H.  
Billings, Fred. W.  
Brooks, H. J.  
Brinkley, H. M.  
Brodie, Steve  
Bowers, A. G.  
Begieling, Louis  
Boucault, Aubrey  
Benbank, C. A.  
Bereton, Austin  
Brestor, J. S.  
Bankson, J. W.  
Babcock, Theo.  
Boucault, A.  
Burton, E. R.  
Bazar, Hannan  
Bruno, Gus  
Busby, Harry C.  
Bush, B. A.  
Bryton, Frederick  
Bowman, Harry  
Block, Sheridan  
Belton, John E.  
Billie, Antonio  
Brundean, C.  
Butler, Alex. C.  
Boyd, Chas. A.  
Belmer, Henry  
Barbour, Edwin  
Berry, Matt L.  
Blum, Paul C.  
Brughe, Geo.  
Baldwin, Walter S.  
Brennan, George R.  
Behnke, Herman  
Burns, Jos.  
Barry, Wm. Jr.  
Colyer, Eddie  
Coles, Eugene  
Clayton, Harry  
Crawford, Arthur  
Crandall, Harry  
Cole, Tom  
Hoffman, Frank H.  
Haldstad, Frank  
Hastbruck, Geo. F.  
Hayden, W. R.  
Haworth, Jos.  
Hamer, C. N.  
Henry, C. D.  
Heisey, Mart E.  
Henley, E. J.  
Holmes, W. H.  
Hingues, A.  
Hill, J. Starr  
Hayes, Bruce  
Hall, Biff  
Howard, Ralph  
Harrington, Fred.

Gumpetz, Sam W.  
Gott, Albert  
Gurville, J. C.  
Goodhue, Wm.  
Giroux, E. V.  
Gross, W. B.  
Hastings, Carl  
Hascenruder, C.  
Harper, James Que  
Hascenruder, C.  
Hardman, Geo.  
Hallen, Fred  
Howard, Louis  
Hanson's Fantasma  
Hinick, G. Frank  
Hunt, H.  
Hallen, F. K.  
Hunting, Russell  
Hardy, Mari  
Hoffman, Frank H.  
Haldstad, Frank  
Hastbruck, Geo. F.  
Hayden, W. R.  
Haworth, Jos.  
Hamer, C. N.  
Henry, C. D.  
Heisey, Mart E.  
Henley, E. J.  
Holmes, W. H.  
Hingues, A.  
Hill, J. Starr  
Hayes, Bruce  
Hall, Biff  
Howard, Ralph  
Harrington, Fred.

Healey, Joe  
Holmes, Chas. N.  
Hoy, George  
Hickman, Robt.  
Harkins, James W.  
Irving, Phil  
Jackman, Martin  
Jones, Rhynas  
Julian, Fred. H.  
Jordan, Julian  
Jordan, M. J.  
Johnstone, Harry  
Jones, Charles H.  
Jeto, Dominic  
Jacobs, Maurice  
John, Albert  
Kingsley, H. S.  
Kane, Robt. H.  
King, Steven  
Klein, Chas.  
Kyle, Claude  
Kort, Jno.  
Kherms, A. H.  
Kiebacker, Barney  
Kowles, E. M.  
Kane, Hugh  
Kerr, C. Herbert  
King, Arthur N.  
Keane, Alex.  
Kerlie, Henry  
Kenny, Geo.  
Kent, Fred L.  
Kirkland, Hardee  
Kara, Jos.  
King, Walter R.  
Kendrick, Frank

Knauer, Mrs. M.  
Lacy, Harry  
Lewis, Tom  
Lindblum, Alfred  
Lash, Geo. E.  
Leslie, J. H. O.  
Lodge, Frank W.  
Livingston, Mr. F.  
Lyster, Frederick  
Lee, Wm.  
Lawrence, M.  
Levy, A. S.  
Leffingwell, J. D.  
Lacy, Bert  
Linden, Frank  
Locke, Chas. E.  
McKenzie, Archie  
Morse, Frank E.  
More, Chas.  
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M-Kean, Gabriella  
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## THE FOREIGN STAGE.

## THE DRAMA IN GERMANY.

BERLIN, Aug. 29.

The first performance of Adolf Wilbrandt's five-act play, *Johannes Erdmann*, took place last week at the Residenz Theater in Munich.

The story told by anyone else would seem theatrical, but Wilbrandt is so earnest in what he does, he believes so warmly in the characters he creates, and his style is so smooth and delicate that, despite the now and then theatrical construction of the plot, the sympathy of the audience is arrested, and one recognizes at every turn the master hand.

Johannes Erdmann was a moderately happy man until he went to Africa on an exploring expedition and left his pretty wife, many years his junior, to the care of her brother, Joachim Lengfeld. Now, Lengfeld was an old fossil, who founded universities and lived for humanity in general, but who never gave himself the least concern about the woes of the individuals around him.

Of course, in due time another man arrives upon the scene, and he and Therese flee together. Then he dies and Therese is left with a little daughter. After his wife's desertion nothing was heard from Johannes, and it was generally believed he was killed by the blacks.

Years later, however, he returns as Doctor Robinson. He meets a beautiful and helpless young girl, Lili von Lubin. Lili's father is dead and her mother is in the insane asylum. Doctor Robinson grows to love her devotedly, and becomes her protector and teacher. In the meantime Lili loves and is loved by Heinrich, Lengfeld's clever but dissipated son. Doctor Robinson, whose kind influence is felt by all who come in contact with him, succeeds in doing what Lengfeld's sternness cannot do. Heinrich reforms and the happy pair are ready to be united when an obstacle presents itself. The mother, who has been dismissed from the asylum as cured, arrives and naturally proves to be none other than Therese Erdmann. Johannes learning this thinks of fleeing again to Africa but finally decides to stand by Lili. Lengfeld in the meantime forbids his son to marry the daughter of a fallen woman. The mother, thinking to set things right, kills herself, and in the end the gentle nature of Johannes again asserts itself and Lengfeld forgives and forgets.

The play on the whole met with good success. The title-role was acceptably played by Hans Grelling, from the Royal Theatre in Schwerin, and of the home talent Frau Conrad-Ramlo as Therese deserves mention.

## AN ACTIVE SEASON IN PROSPECT.

The coming Berlin season promises to be one of much interest. Novelties have already begun. *Cherchez la Femme* by Hennequin and Najac went on at the Lessing this week, and met with a laughing success.

Ludwig Fulda's new comedy, *Robinson's Island*, is booked for the Deutsches Theatre in October and a recent play of Henry Lees is on for Sept. 7 at the Berliner. This theatre, formerly Barnay's Volks Theatre, opens the 31st of this month under its new management with Kleist's *Penthesilea*. Director Prasch, formerly of Mannheim, has leased the house for a term of years and tells me he means to give especial attention to the classics.

## NEW SCHOOL PLAYS.

Gerhardt Hauptmann has two new plays ready, one a fairy tale called *Vineta*, the other a tragedy called *Florian Geyer*. Gossip says it will require a brave manager to stage the latter, which is a nightmare in five acts, even worse than his *Weavers*, but Manager Brahms, of the Deutsches, who brought out the latter despite every possible opposition, is already making negotiations.

Sudermann also has a new "psychological study" ready. Director Burckhard met him last week in Munich and procured the rights for the first production at the Burg Theater in Vienna. The name of the play is *Das Glück im Winkel*, or, literally translated, *Happiness in the Corner*.

News reaches me that the veteran actor, Friedrich Haase, is very ill in Neugraben, Tyrol, and grave fears are felt for his recovery.

## PRODUCTION OF ZOLLNER'S OPERA.

*Der Überfall* (The Attack) an opera by Heinrich Zöllner, in two acts, was heard for the first time on any stage at the Dresden Opera House on Sept. 7. It was an emphatic success, the composer being called before the curtain eight times. The story is partially adapted from a novel called "Die Danaide," by Ernst von Wildenbruch. It is dramatic and interesting. At the commencement of the first act a number of French peasants are congregated at the house of a girl of the village, Reine Gouyon. They meet there for the purpose of giving her instructions as to the manner by which a German officer who is to be her lodger for the night must die. Wilhelm appears, is shown to his apartment. There is no lock to the door, for Reine has arranged his death. Unobserved, the soldier sings of a letter from his mother and sister. It is to be his talisman of safety and preservation. Reine hears all, her heart is touched, and she is about to warn Wilhelm of his danger, when the peasants return and take her away. Alone in the house, Wilhelm falls asleep, and an effective vision of his dream is revealed by a raising of the screen revealing the passing troops of the enemy. It is 1 o'clock, the hour of attack. The soldier is awakened by Reine, who bids him fly for his life, and escapes with him through the window, pursued by the angry peasantry. The next act reveals the lovers almost frozen in the wintry forest. They have reached the friendly camp, and Wilhelm asks Reine to be his wife. She refuses, saying that though her love had prompted her to save the German's life, she was a traitor

to her country, and drawing a dagger, stabs herself to death. The music is delightful, full of feeling and original in its treatment, the symphony during the vision scene of the passing troops being enthusiastically received. A beautiful number is given to Wilhelm in the first act in telling of the letter from home, and the duet between him and Reine at the close is reminiscent of the Wagner school.

## NOVELTIES TO BE SEEN THIS SEASON.

The following plays will be done for the first time this season in Dresden at the Court Theatre: *Our Father Who Art in Heaven*, by F. Coppé; *Am Spieltisch des Lebens* (At the Gambling Table of Life), Strong part for character actor; *Die Wiederkehr* (The Return), by F. de Curel; *Laune und Liebe* (Moods and Love), by G. Schwab; *Arabella Stuart*, by Von Gottschall; *Taharin*, by Mendes; *Untreu* (Unfaithful), by Bracca; *Um die Krone* (For the Crown), by Coppé; *Die Schachpartie* (That Game of Chess), by Giacosa; *Der Tod des Tiberius* (The Death of Tiberius), by Henzen; *Die Generalin* (The Female General), by G. von Moser; *Das Haus des Major's* (The Major's House), by Walter Stein; *Ein Nachtlager* (A Night Quarter), by C. von Nickel; *Tragische Konflikte* (Tragic Encounters), by Wolters; *Eingeschneit* (Snowed In), by Schacht; *Unter Vier Augen* (Seen by Four Eyes), by Ludwig Fulda; *Seine Braut* (His Betrothed), by W. von Biedermann; *Zum Wohlthätigen Zweck* (For Charitable Purposes), by Schönthau and Kadelburg (authors of many good farces and comedies); *Die Hohe Schule* (High School), by Lubtj; *Der Militär Staat* (Military State), by G. von Moser; *Besonderer Umstände Halber* (For Particular Reasons), by Wohlbrück; *Die Maus* (The Mouse), by Paileron (with only one male character, strong light comedy part; all the other parts for ladies). Added to these a number of unnamed plays by Sudermann, Fulda, Wilbrandt, Skowronnek, Philippoi, and Wildenbruch, and also a repertoire of old comedy and tragedy.

## NEW PLAYS AT THE RESIDENZ.

The following novelties will be presented at the Dresden Residenz Theatre during the season: *Die Überzähligen* (The Outnumbered); *Drei* (Three); *Lumpensindel* (Trash); *Gordon Pasha*; *Die Wildlinge* (Wild Ones); *Die Zweite Frau* (His Second Wife); *Genossen* (Partners); *Fernand's Ehekontrakt* (Fernand's Contract of Marriage); *Katakomben* (The Catacombs); *Der Kleine Mann* (The Little Man); *Der Hahn im Korb* (The Chicken in the Basket); *Der Keusche Joseph* (Pure-minded Joseph); *Heirath auf Probe* (Marriage as an Experiment); *Heisses Blut* (Warm Blooded); *Die Wirtschafterin* (The Housekeeper), and the following comic operas: *Tata Toto*, *Mamsell Suzette*, and *Phädra*.

## AT THE BERLIN DEUTSCHES THEATRE.

The following plays will be performed during the season at the Deutsches Theatre in Berlin: *Die Mutter* (Two Mothers) by George Hirschfeld; *Der Meister von Palmyra* (The Master of Palmyra), by Adolf Wilbrandt; *Robinson's Eiland* (Robinson's Island) and *Das Hohe Lied* (The Song on High), by Ludwig Fulda; *Friedensfest* (Festival of Peace), by Gerhardt Hauptmann; *Florian Geyer*, by the same author; *Te Deum*, by Ernst Rosner; *Liebeleli*, by Arthur Schnitzler, and an adaptation of Byron's *Sardanapalus* by Josef Kainz.

Z. E. H.

## THE SEASON IN PARIS.

PARIS, Sept. 10.

The theatrical season here promises to be a busy one. A large number of new plays are announced by the different managers.

The first novelty at the Français will be a comedy in three acts by Paul Hervieu, entitled *Les Tenailles* (The Pincers). Great things are expected of this play. Then will come a five-act tragedy in verse by Henri de Bornier, entitled *Fils de l'Aretin* (Son of Aretin), in which Mounet Sully will play the principal role, and Meilhac's piece *Grosse Fortune* (Great Wealth), which the author has already written three times. Then will follow Alexander Dumas' long-awaited piece *Route de Thèbes* (The Thèbes Road). It is said M. Dumas has yet another play up his sleeve entitled *La Troublante* (The Disturber).

At that other subsidized house—the Odéon—a piece entitled *Blague* (chaff), by M. Valdagne, is the first novelty promised. Among other new plays to come are a piece by Henri Fouquier, *Deux Sœurs* (two sisters), by Jean Thorel, a new author, and *Dans la Nuit* (in the night), a big drama, the principal character of which is blind.

The Vaudeville will reopen with *Monsieur le Directeur*, which had passed its 100th performance last season. Then will reappear *Madame Réjane* in a new four-act comedy, by Henri Lavédan, called *Viveurs* (high rollers). After this will be seen *Amour de Manon* (Manon's love affair), by M. de Porto Rico, in which Madame Réjane will be seen as Manon Lescaut; the *Manette Soloman*, by M. de Goncourt; *Entraine*, by Auguste Germain, and *La Carrière*, by Abel Hermant, a play of the French diplomatic world.

At the Gymnase Marcel Prevost's *Demi-Vierge*, which was so successful last season, will be revived, and in December Sardou's piece, already played in your city as *A Woman's Silence*, will be presented. Then will come a farce by M. Moreau, the *Villa Gabrielle* by M. Gaudelot, and Catherine by Alfred Capus.

The Palais Royal will open with the revival of *Le Paradis*. Then will come *Le Remplacant* (The Substitute), by Busnach and Duval; *Le Dindon* (The Turkey), by Georges Feydeau; *Les Petites Femmes* (Women of Easy Virtue), by M. Syvain, and *Le Potache* (The School Boy), by M. Hennequin.

Sarah Bernhardt is absent on tour, so a different class of plays than usual will be presented at the Renaissance. One of the first will be *Amanto*, a modern Camille, by Maurice Daumay.

Then will be presented a piece by M. de Curel called *La Figurante* (The Ballet Dancer).

M. Coquelin will begin his season at the Porte St. Martin with *Duguesclin*, by M. Derouède, the patriot. Then will follow a revival of *Fanfan la Tulipe*, a drama nearly half a century old, after which Sardou's *Thermidor* will be given for the first time since it was interdicted at the Français.

Altogether the programme seems interesting.

## MAMZELLE BÉROL AT THE CLUNY.

At the Cluny Mamzelle Bérol, a screaming vaudeville farce, was produced this week under somewhat melancholy circumstances, the part author of the piece, H. Raymond, having committed suicide hardly three weeks before.

Mamzelle Bérol is none the less funny for that, and was not the less successful. That it is musical the title shows, *bémol* meaning, of course, a flat. The title-role, however, has very little to do with the play, which is a "revue."

Under cover of "reviewing" the events of the year, the play satirizes, but not unmercifully, all the stage doings of the past season. The famous dancer, Otero, dubbed *Otello*, has first to run the gauntlet, and her diamonds—to which, albeit they are said to be false, she owes much of her renown—and her sparring encounters with her tradespeople, are heartily laughed at. The aesthetic movement, which has very tardily taken root here, and M. Lugné-Poe's "Œuvre," with its marked partiality for the Scandinavian drama and the "Belgian Shakespeare," Maeterlinck, are next very good-humoredly ridiculed. And so on. For the rest, it is sufficient to add that the play is well put upon the stage, and the costumes quite wonderful for so small a theatre as the Cluny.

## REVIVAL OF THE POLISH JEW.

The *Comédie Française* has seen fit to revive that hoary melodrama, *Le Juif Polonais*—i. e., *The Bells*—with M. Paul Mounet, brother to the tragedian Mounet-Sully, in the part so admirably played by Sir Henry Irving. Indeed, the French actor's rendering of Matthias, the Jew, albeit excellent, is but an imitation of that with which Lyceum-goers are familiar.

Mlle. Muller plays the part of Annette in the proper and approved manner, rather overdoing in fact the ingenue style.

## MAURICE GRAU ENGAGES SAVILLE.

Madame Saville, the singer, has signed an engagement with Messrs. Abbey and Grau for the coming opera season in New York. In the meantime she has recommenced singing Paul e Virginie at the Opera Comique here, and will shortly appear in *La Traviata*.

L. JERROLD.

## THE ITALIAN ARTISTIC WORLD.

ROME, Sept. 10.

Come Back from China, a brilliant farce, adapted by Signor Vita, is having quite a triumphal tour through Italy. It has already been most successful at Turin, Genoa, Florence, Naples, Palermo and Rome. It is only a series of uproariously funny scenes, impossible to describe, but the piece keeps one in good humor from beginning to end, and what can one wish more?

## LANZINI'S PLAYS.

Another success, which might even travel abroad, is Lanzini's pretty little operetta called *The Honeymoon*. Lanzini has written several operettas, which deserve to be known outside Italy, as for instance, *Don Pedro of Medina*, which is a little gem in its way. Another operetta, but of quite a local character, is *Piedigrotta* taken from Neapolitan scenes of popular life. The revelries of *Piedigrotta* are introduced into this trifle, and the most celebrated songs, composed for *Piedigrotta* are also introduced into it. Thus, we can assist at the *Piedigrotta* festivals without moving from Rome.

## THE CIRCUS SEASON.

Summer is generally devoted to circus performances in Rome, and this year is no exception to the rule. The circus, indeed, is the favorite entertainment of Rome this year. The people love it. General Barattieri, the African hero, is a frequent visitor, and his entrance always is as much applauded as if he were one of the artists.

## PHOTOGRAPHING THE DEAD.

We shall soon have the great Paganini's photograph in our shop windows. His grave, which is in Ravenna, has been opened for repairs, and the coffin on being opened showed the great violinist's features in such a perfect state of preservation that the family at once had the whole body photographed. It is just fifty-five years since Paganini was buried.

## MUSIC STUDENTS IN MILAN.

"Milan is beginning to fill," a friend writes to me. "Artists are flocking here to seek engagements for this is the only place in Italy where agents thrive, and can be of any use to artists—and pupils are rushing in hundreds to all the great teachers of the town, in the hope of some day becoming a Patti or a Tamagno. From morning until night you hear nothing but practicing from the deepest bass voice to the highest soprano. The very air is filled with song—more or less musical and melodious. I often wonder how many of the thousand men and women who come to study music in Italy, year after year, ever attain the goal of which they dream. Very few, I fear. Too many only pretend to study. Some, even, who have been flattered in their own country, at friendly tea-parties, are too vain of their voice to study in earnest. They think that it is enough to say they have been to Italy to impose on their countrymen on their return. They had better never have left their native shores, if that were their idea—better have remained content with being first in their choir at home—than be last on the lyric stage."

I am sorry to add that English and American students are not among the best pupils in Milan. They do not lay the blame on their own lack of

voice or energy, however. They bemoan their ill-success by saying that they are victims of intrigue and favoritism. This is not just. The fact is that the majority of English and American students lose too much time. Instead of practicing, they lounge about in cafes, or in the public gardens, too often talking about their more diligent and more successful fellow-students, who really practice with a love of art and a determination to succeed. May these few words stay any would-be singer from coming to Italy, Milan or elsewhere, unless determined to work. Coming to Italy is not sufficient in itself to make an artist. Work alone can do this.

## MASCAGNI AND ZOLA.

I hear it denied that Mascagni seeks to write an opera on Zola's name. Such an opera would be a financial ruin to any man who would attempt it. It could never be given in America, in England, or Germany—and these are Mascagni's best publics. Souzago has another young composer on whom he is building great hopes—Signor Samara, the composer of *La Martire*. This opera was to have been given last season at Covent Garden. Samara has now finished another opera on the Taming of the Shrew.

## CHATTERTON IN OPERA.

Leoncavallo has finished his *Chatterton*. I hear that it is very beautiful. I think that it will be given first in Milan.

## BOITO'S NERO.

Nero, by Boito, is promised early in 1896, and will certainly be the event of the year. I cannot tell you how often Boito has rewritten, altered and corrected this opera. It will have to be stolen from him at last; or, even at the last moment, he will decline to let it leave his hands. He will want to rewrite it again for the ??? time.

Verdi is amusing himself writing sacred songs to words adapted from the Bible by his friend Boito.

S. P. Q. R.

## NOTES FROM ABROAD.

Johann Strauss has written a new operetta, which will be heard at the Berlin Lessing Theatre on May 4, 1896. Great things are said about this new work. The composer will also lead the orchestra through the run of the opera.

Manager Paul Lindau will revive the following old plays at Meiningen: *Julius von Tarent*, Heine's *Almansor*, Grabbe's *Don Juan* and *Faust*, and Immermann's *Trauerspiel* in Tyrol. These tragedies are rarely or never given in Germany.

Victor Maurel, who witnessed a performance of *Figaro's Marriage* in Munich says "It was an artist's dream and could not be surpassed even in London or Paris."

The composer of the successful operetta *Die Lachtaube* (The Laughing Pigeon) has finished another called *Das Wunderkind* (The Child Prodigy).

The municipality of Mannheim, Bavaria, contributes over thirty thousand dollars to the support of the two theatres in that city.

In small cities of Germany and Austria the theatres belong to the town and are given to the manager free of rent, light and heat. The season is a short one—four to five months.

*Am Rhein* (On the Rhine), by Karl Böttcher is a success.

A pupil of Pauline Lucca (Fraulein Andersin), with a phenomenal voice, will shortly make her debut at Nürnberg. The management of the Dresden Opera House is endeavoring to secure her services.

No encores are allowed in the Dresden Court Theatre, and no actor allowed to respond to a call until the closing of the act. Ladies are not allowed to wear a bonnet at any of the theatres.

The Royal Berlin Court Theatre announces the first production of *Monsieur Balanoux* by Benno Jacobson, with Friedrich Haase in the title-role.

Schneefried, by Holger Drachmann, will receive its premiere at Mannheim on the 20th.

The theatre to be controlled by socialists in Berlin is meeting with difficulties in the perfecting of their plans at the hands of the Police Board.

Maurice Grau is in Dresden engaging artists for the New York season.

Velida was well received at Neustadt. The words are by Herman Weise, and music by M. Fenschel.

1812, a story of the war between France and Russia, by Otto von Piorden, is not a success in Berlin.

Moser and von Trotha's *Militärstätt* (Military State) is not well criticised in Berlin.

Miss Brema, Miss McIntyre, and a number of the London orchestra are to be brought to Bayreuth by Dr. Hans Richter next season. Much dissatisfaction is displayed at this event by Germans. They claim that it is not in concordance with the late Richard Wagner's wishes.

Mascagni will arrive in Berlin on Oct. 1.

Vor Paris (Before Paris,) a dramatic sketch by Ernst Wichert, was given at the Stadt Theatre in Hamburg on Sept. 2.

Franz Teweke has been engaged at the Karl Theatre in Vienna for the term of five years.

There is an enthusiastic Wagnerist in Munich who has heard "Die Walküre" sixty-eight times. The audiences at the Wagner revivals in the city of art are composed mostly of English and Americans. Despite the great number of renowned names of those who appear in the various operas, it is conceded by the thinking and real music-loving public that the regular performances of this great master are given better during the Winter months in Dresden, Frankfurt and Munich. One orchestra seat at the "revivals" costs three dollars; at other times one dollar and a quarter.

Mrs. Langtry blames the London Bank for the recent theft of her jewels.

Frau Wagner, of Bayreuth, and Manager



Ernst Possart have come to an understanding in regard to the presenting of Wagner's operas. An arrangement has been consummated by which the Munich management has attained the right to perform such of Wagner's operas next season, as will not be done at Bayreuth, and the dates at both places have been adjusted so that they will occur at different periods.

Jean de Reszke is studying the parts of Siegfried and Tristan and Edouard de Reszke the part of King Mark.

Yvette Guilbert is engaged to be married to a well-known stock broker named Hirsch.

A theatrical organization from Paris styling itself the Simon Comedy Company, will fill an engagement in Kolmar, Alsatia, and go thence to Strassburg, Metz and Mulhausen. This is an exceptional case, as French companies have for years been forbidden to play in that country.

A performance was given at Copenhagen this Summer of a play written and enacted entirely by the fair sex. The music and ballet were also composed by women, and the singers, chorus and leader of the orchestra were of the same sex. The Princess of Wales and daughters attended the affair.

CUES.

Dave Seymour is with Gladys Wallis in Fanchon.

Gus Heege is an inmate of one of the Jersey City hospitals, and it will be four weeks before he can act again. The company closed at the conclusion of the Newark engagement last Wednesday.

Olive V. Berkley has recently come into an inheritance by the death of a relative in Virginia. Miss Berkley, who will hereafter be professionally known as Leslie Keith, will continue this season in Shore Acres, but intends next season to make a venture on her own account.

Robert Whittier denies that he has been engaged by Arnold Reeves for the Lyceum Stock company, Brooklyn.

Modjeska will present at the Garrick Theatre during her coming engagement, Measure for Measure on Monday, Tuesday, Wednesday and Saturday evenings; Mary Stuart on Thursday and Friday; and Magda at the Saturday matinee of the first week. On the second Monday a new play by Clyde Fitch, entitled Mistress Betty, will be produced for the first time, and will be continued during the remainder of the week.

On the last night of the recent engagement in Montreal of Herrmann, Sir Henry Irving sat through the performance, and afterwards spent an hour on the stage inspecting the magician's paraphernalia. Irving complimented Herrmann, and arrangements are now under way by which the latter will go to London in June to appear at Irving's Lyceum Theatre.

Leonardo is the title selected for the lyric opera by T. Pearsall Thorne and Gilbert Burgess, to be produced at the Garrick Theatre, under the direction of James C. Duff, on Oct. 21.

The Merry World opened its road season at New Britain last Wednesday evening. The company includes Amelia Somerville, Marie Laurens, Virginia Earle, Dave Warfield, and Lee Harrison.

Rob Roy was given for the 25th time at the Herald Square Theatre last Thursday night. Reginald de Koven conducted, and silver souvenirs were given away.

Charles B. Hanford, Elihu R. Spencer, and Nora O'Brien are introducing a new idea into legitimate productions by making a special feature of the music in each of the seven Shakespearean and standard plays in their repertoire. Aside from the Loretta Quartette of Buffalo, they have engaged Charles Duttin as musical director. In their production of Julius Caesar, they use the special music composed for Booth and Barrett which Mr. Hanford bought from the Barrett estate together with the scenery of the Booth-Barrett production. For The Merchant of Venice, Romeo and Juliet, Virginius and the other plays they have had overtures and incidental music composed by Professor Emile E. Mori.

Julia Marlowe's New York engagement will be played at the Herald Square Theatre, beginning on March 9.

Frank G. Cotter will present For Fair Virginia in New York next month. The company now includes: Mr. and Mrs. Russ Whytal, David R. Young, Carleton Macy, John Woodard, Cyril Young, William Hopper, J. W. Poole, Mabel Knowles, Mrs. Dora Briscoe, and Lottie Briscoe.

Sam Saulson, proprietor of the Pawtucket Opera House, has been in New York and arranged bookings for Hoyt and McKee's A Trip to Chinatown, a return date, Robert Mantell, Joseph Murphy, The Private Secretary, The Cotton King, Oliver Doud Byron, Jeffreys Lewis and Weber and Field's Own company. This is a good three-night stand, and bids fair to play to the largest business ever done in any one season. Central Falls, the smallest city in America, a mile square with 20,000 inhabitants, is five minutes from the theatre. The North End of Providence is within easy reach, and gives this house an excellent theatre population to draw from.

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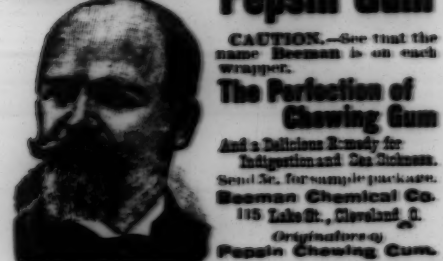
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